ONTARIO TEACHERS' MANUALS

COMPOSITION
SPELLING

AUTHORIZED BY
THE MINISTER OF EDUCATION

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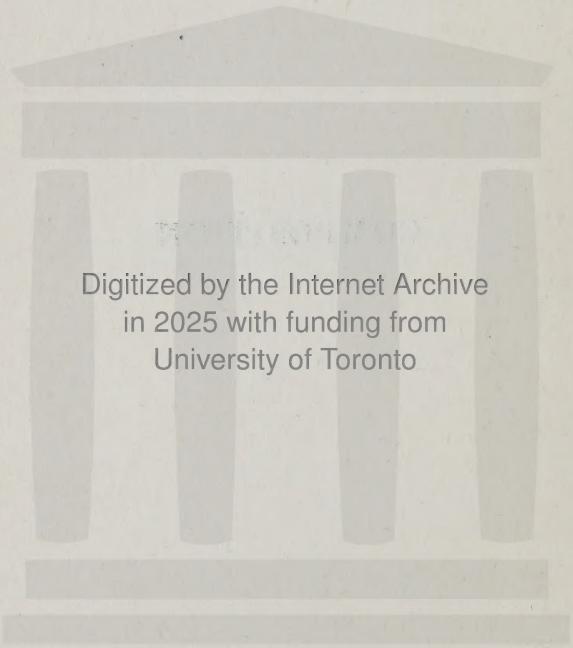
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PUBLIC AND SEPARATE SCHOOL

COURSE OF STUDY

FORM I: JUNIOR GRADE

The oral reproduction by the pupils of stories told or read by the teacher.

Narration by the pupils of personal experiences.

FORM I: SENIOR GRADE

The reproduction of stories, told or read, about famous persons, places, peoples.

The oral and written reproduction by the pupils, in brief complete sentences, of the subject-matter of such selections.

The oral and written expression of thoughts suggested by observation of objects, plants, animals, and pictures.

FORM II

Oral and written reproduction of stories told or read.

Transcription.

The study of capitals, abbreviations, and punctuation begun.

Narration of personal experiences and observations.

Original written work begun.

Simple letter writing.

Sentence forms: statements, questions, commands and exclamations.

FORM III

Original narratives and descriptions.
Simple business and friendly letters.
The planning of compositions begun.
The study of the paragraph begun.

FORM IV

Oral and written narratives and descriptions, and letter writing.
The study of the paragraph.
The study of good models.
An elementary knowledge of the principles of effective expression.
Common synonyms and antonyms.

COMPOSITION

CHAPTER I

THE TEACHING OF LANGUAGE

LANGUAGE AND ITS VALUE

In the activities of the school, language holds a position different from that of any other subject. Not only is it the ordinary medium used for communication, but it is also the chief instrument needed to gain knowledge in other subjects, and is, moreover, an important object of study in and for itself. Language has held the place of supremacy in school from the very beginning, at times almost to the exclusion of other subjects. How can this be accounted for? It is recognized that the development of mind and the development of language are co-ordinate, that the child can understand the world only in so far as he understands language.

As Professor Laurie says: "The main function of the school is to focus, so to speak, the life of the nation, and to bring its best elements—its language, laws, religion, ethics, art, literature, history—to bear on the young . . . to the making of good citizens. National life in its various forms will always be, as it ought always to be, the dominant factor in education". But a person can gain possession of this rich inheritance only in so far as he has mastered its expression by his study of language. The mother-tongue is, therefore, rightly regarded as the supreme subject of study, at least in elementary education.

For our present purpose, language may be defined as a system of conventional vocal or written symbols by means of which we are able to give expression to our states

of consciousness. The cultivation of oral and written language, with the object of improving this means of expression, is termed composition.

THE AIM OF LANGUAGE TEACHING

As to the aim to be kept in view in teaching composition, there have been widely different conceptions, but these need not be discussed here. The following statement of the aim seems to be satisfactory: "To give the child judicious, systematic training in the adequate expression of clear thought". This assumes that the starting-point is thought, which the mind organizes and which is then expressed in suitable form. Consequently, the three steps in due order are observation, thought, and expression. This view of the aim is thus stated in *The Teaching of English*: "The general aim of elementary composition teaching seems to be, primarily, not the acquisition of an art, not the cultivation of a science, but the training of the mind through the acquisition and expression of ideas. . . . The second aim must be to teach those facts and principles of language which are the necessary media of successful expression".

Composition implies the organizing not so much of words, sentences, and paragraphs, as of thoughts and feelings. It is vain to look for well-expressed thought to spring from ill-digested ideas. But when efficient teaching has enabled the pupil to organize properly his impressions, his ideas, and knowledge, there arises in him, as a natural consequence, a real desire for expression. "Well-possessed knowledge differs from ill-possessed by its being a generator of power that seeks an outlet." Adequate expression is, therefore, a means and a test of the mind's capacity to organize, and the teacher's chief task is to aid the pupil

in this organization. This work is greatly assisted (*a*) by the teacher's orderly presentation of knowledge in all subjects; (*b*) by constantly cultivating in pupils the habit of orderly expression; and (*c*) in senior grades by the sympathetic study of good literary models.

It is evident that this conception of composition differs essentially from that acted on by many teachers, whose view apparently is that in composition you cannot mark for sense but only for form. As a result, the pupil supposes that this exercise means juggling with words and guarding always against errors in their arrangement; therefore, he does not focus his attention on saying in a clear, natural way what he has definitely in mind.

Above all, the teacher should ever bear in mind that the mother-tongue is to be taught not as an accomplishment, not chiefly for culture, but mainly for daily use. Language should be regarded as a living activity of the mind, as the common possession of society, which every member should acquire, to be employed as skilfully as possible. "In language, as in manners, knowledge of what ought to be done, however valuable as information, is unimportant as compared with the habit of doing it when occasion arises. The only successful teachers of composition are those who, consciously or not, assume and maintain that the only kind of good English which can be practically taught to a large class, is, not an accomplishment, but a habit."—BARRETT WENDELL

RELATIONS OF LANGUAGE TO OTHER STUDIES

Though in a general way composition has relations with all school subjects, yet with certain of these its relations are close, requiring some consideration. Usually it is assumed that his reading moulds the pupil's linguistic

expression to a considerable extent. Yet in the earlier grades the thought and the language of his reading books are below the pupil's standard. In his eighth or ninth year these standards are about on a level. Thereafter, though each steadily advances, his forms of speech and range of thought are rapidly outstripped by those in his books. Clearly his early books aid him little in language forms; nor, on the other hand, does he gain much from the great master-pieces in his higher books. These are far above his reach, too elevated as to thought and expression. He can profit most from books dealing with ideas and situations somewhat akin to those of his own experience and thus appealing most fully to his interests. Especially is this true when the book expressions do not displace speech forms already established, but provide a fitting dress for new-fledged ideas. It need scarcely be pointed out that in this matter the immature child is in a very different position from the adult who consciously imitates the style of his favourite author.

Could not the school of set purpose do more to have the pupil's language ability improve through his reading? From the speech of their fellows children readily appropriate expressions which strike their fancy, though in this they may not be guided by good taste and judgment. But a teacher appreciative of the beauties of speech should be able so to direct and stimulate his pupils that gradually they will themselves develop in some measure the discriminative faculty. Happy turns of expression or good sentence forms met with in their reading should be noticed and admired. Comparisons may be made between the way a thought is expressed by the pupil and by an able writer, between its form in poetry and that in prose. The pupils in senior grades should be encouraged to copy in the back

of their composition books some of these forms, to serve as models for their own writing. Fortunate indeed are the pupils whose teacher brings to bear both culture and enthusiasm in directing their language training.

Formerly a considerable part of what passed as composition was in reality grammar in a more or less diluted form. But in recent years the respective limits of these subjects have become more clearly defined. "Grammar, as the logic of common speech, is a system of abstractions." Instruction therein is formal and is designed to make clear "the general laws and principles which underlie the structure of language". But the using of language in a practical way for thought communication is an art, in which skill is gained chiefly through practice; while the reflective study of language, carried on in an analytic way, is a science, designed to make conscious and explicit, knowledge that is already implicit through practical use. It is to be taught "in close relation to the use to which words are put in expressing a thought, and to the functions of each word and phrase and clause in the thought as expressed". Abundant experience in the use of speech to convey thought should precede any inquiry into the laws of language. Indeed, it is quite possible to use language with considerable felicity and force in communication without having made any study of grammar.

But an acquaintance with the laws of grammar gives aid in the organization of thought, leading, as it does, to a more or less conscious analysing of one's own ideas and modes of expression. There comes a time in the pupil's work when habit or feeling is no longer looked upon as a safe guide in regard to correctness of form. Especially in his written expression does he seek the help of definite rules for guidance. Yet it should be evident that a study

of the laws of grammar will not make a correct writer any more than a knowledge of the rules of rhetoric will make an eloquent writer, unless each is taught as based on a reality—thought—and in its practical relations. Besides, in the case of elementary schools, the precepts of grammar and rhetoric come too late to be of great importance in shaping oral speech.

But all school studies have a greater or less influence on language development. "When literature is well taught in primary grades, with lively reproduction of stories by children, when songs and poems are memorized, when nature study leads to a spirited and sympathetic inquiry and conversation, when early history and geography find an equally strong and stimulating oral treatment, we shall find the foundations well laid for proficiency in English." Then, as language is required in all studies, its skilful use in every lesson is of the highest importance in the getting and giving of thought. The various subjects furnish the matter for thought and also afford opportunity for the skilful employment of language forms, so that immediate use may be made of what was learned in the language period.

THE TEACHER'S REQUIREMENTS

"To be a good teacher of language in an elementary school is to satisfy a large variety of difficult standards of excellence." These requirements may be considered under two heads—the personal and the professional.

In a matter so purely personal as is one's daily speech, the relations existing between teacher and pupils are of great importance in the endeavour to secure improvement. No one can be *forced* to use any particular speech forms, no young child can be taught his mother-tongue chiefly

by precept or by formal instruction. One's speech is largely a matter of voluntary absorption, varying with one's environments, yet guided considerably by personal feelings. The teacher can influence the pupil's speech only by being an important part of the pupil's environment. When the teacher is kindly and interesting, winning the sympathy and admiration of his pupils, the influence of his example and precept in moulding their language expression will be important. Then the measure of the teacher's power is chiefly his own personality—his amiability, his sociability, his ardour. He requires, moreover, great patience and perseverance, for defective speech habits give place but slowly to better forms. The old lessons require to be frequently reviewed, yet in a somewhat new dress, so that gradually they become incorporated into daily speech; correct usages must be constantly recalled until they have become firmly established. Then he must be appreciative of any real effort by his pupils to do good work. In junior classes, at least, the teacher's commendation is the pupil's chief reward.

Though to a large extent true in all subjects, in this one it seems to be wholly true that "one's powers of teaching increase, not by teaching, but by learning". The following estimate of the teacher's practical knowledge would, if true, show the need of more thorough preparation: "The shortcomings of the average teacher as a writer are serious enough, (we speak after much reading of teachers' compositions, note-books, etc.). Their unguarded spoken language, however, is worse than their written productions. One still hears at times bad grammar and idiom; while as for any stylistic quality, revealing literary or artistic feeling, how rare it is! We also look in vain, in the average school, for good, cultivated pro-

nunciation, clear enunciation, pleasant tones, a proper use of the vocal organs". Granting that the colours are too dark to depict the existing situation, it is still evident that this severe arraignment of unfortunate conditions should serve as a warning. It indicates the need of fuller knowledge in all its departments as an essential condition for the teaching of language.

The teacher's speech and writing should be not merely correct, but effective and attractive; that stiff, pedantic style termed "schoolmasters' English" should be sedulously avoided. Instead, he should be able to adapt his speech to the capacity of his pupils, making it graphic, concrete, imaginative, the better to suit their own natural modes of thought and expression. His ear should be so offended by bad English that this will not pass unnoticed. Yet, while constantly contending against defective speech, he must endeavour not to wound the feelings of even the most sensitive child. Great resource and tact are needed for thus guiding pupils into better language habits while yet enabling them to preserve due respect for their present capabilities. Because of the strong imitative proclivities of children, there is a tendency that the teacher's modes of speech, even his ways of enunciation, and his very tones of voice, may become theirs. It is thus his duty "to beautify the spoken word by clear, rich intonation, by faultless pronunciation, and by clear-cut enunciation". At all times and in all ways, the teacher's speech should offer an admirable example for pupils' imitation.

In writing as in oral speech he should strive constantly to improve his faculty for using language skilfully. Clearly it is here of little service to know methods and devices if the teacher's own performance is not edifying, if he is a bungler in doing such work as he requires of his pupils.

His influence is greatest when he is a worker along with his class and when his proficiency inspires them with a strong desire to improve. Then, too, he comes to know each pupil's capacity for this work, and he can therefore adopt a somewhat flexible method according to individual needs. Moreover, as he realizes the difficulties inherent in the subject, he is led to make due allowance for his pupils' somewhat crude achievements.

The training that is best for the pupils is required also by the instructor. Every teacher of English should regularly read some of the best prose and poetry; he should carefully study some selected texts, weighing words, choosing the most suitable forms, and admiring beauties of expression. Besides this, it is necessary to compose, perhaps to reproduce in his own way, the paragraph or the essay of the master; to try alternate forms of expression—in brief, to seek constant development of his language powers. The pupil's growth in expression is dependent largely upon the teacher's self-growth.

CHAPTER II

INFLUENCE OF THE SCHOOL

HOW SCHOOL CONDITIONS AFFECT LANGUAGE

"LANGUAGE is *possible* in all normal children; it becomes *actual* only in the presence of a companion", writes Dr. Tracy. And Emerson says: "You send your boy to the schoolmaster, but it is the school-boys who educate him". Like other arts, the art of speech can be learned chiefly through practice. Before his school life began, the child had usually abundant opportunity and encouragement to develop his language powers. He realized the need for effective expression in the activities of pleasurable play with his companions and in a variety of other typical situations. Then every word or phrase heard or uttered was meaningful. A sociable child of active, inquiring disposition, playing freely with others slightly older and more advanced than himself, is situated very favourably in regard to language acquisition. If he is solitary in habit, if he has no young playmates, or if the home requires that he be seen but not heard, the conditions are not so advantageous. But the school situations are still less favourable. An essential requirement is to keep quiet; therefore he is not permitted to communicate with his fellows, except in the brief interval of recess. The presence of so many strangers makes him shy and reserved. The usual routine offers little opportunity or encouragement for natural, connected expression. The language forms he acquires are chiefly those of his companions on the school ground or on the way to and from home; so it is not "the schoolmaster, but the school-boys who educate him".

SLANG

Nearly all children between the ages of eleven and seventeen use two styles of expression; one, that of the school, felt to be weak and formal; the other, that of the street, evidently better suited to their free and vigorous life. Usually these two styles have little influence on each other, each being used as occasion demands. The teacher may hear but little of the rude, emphatic expressions used outside, for the formal work of the school is given in formal language. But in their confidential moments, most children confess to finding slang attractive. Few think it vulgar or feel that it impairs expression by destroying beauty and exactness.

Naturally they are drawn to use the form best suited for communication with their fellows, for it is with these that are exchanged their intensest thoughts and feelings. Despite adverse criticism by teachers and parents, slang is freely used, since adolescence arouses new and strong feelings with rapid and forcible mind processes, and for these the conventional speech forms are weak and unsatisfying. Slang abounds in terms describing conflicts of all kinds (sports have a vernacular of their own), praising courage, censuring pride or boastfulness or inquisitiveness, ridiculing absurdity and sentimentality, disparaging fine dress and affected manners. Thus it is used to express moral judgments, for which service their usual vocabulary does not suffice. "Faults are hit off and condemned, with the curtness and sententiousness of proverbs devised by youth to correct its own faults."

Those who value speech chiefly for its form are unsparing in their condemnation of slang. But Professor Lounsbury says: "Slang is an effort on the part of users of language to say something more vividly, strongly, and

concisely than the existing language permits it to be said. It is the source from which the decaying energies of speech are constantly refreshed". While slang may be characterized as "language in the making", its very crudeness is evidence of the need of such expressive terms, and its prevalence is perhaps a reflection on our schools for not providing pupils with a mode of expression better fitted to their youthful needs than are the polished and restrained phrases of adult life. Under favourable conditions these uncouth forms will gradually be cast aside, being replaced by more fitting diction. The wise course for the school appears to be to teach pupils to discriminate between permissible slang and bad slang, rather than to forbid its use entirely. Yet, along with this, every effort should be put forth to develop a taste for good English, making it an everyday habit.

THE HOME AND THE SCHOOL

The school is commonly held responsible for defects of language which owe their origin and growth to debased standards outside. At best, the school has charge of the child for but two hundred days of say five hours each in a year. On the average, not one fifth of this time is given to definite language teaching. But outside of school hours, the child is almost constantly using his mother-tongue, influenced chiefly by the standards of the home, the playground, and the street. Should these be on the side of illiteracy, it is clear that the school is contending against long odds. In this respect language is in a different position from any other subject. Even when children know better, they will, fearing the ridicule of their companions, revert to the incorrect or inelegant forms that others employ. If the school and the home do not co-operate, it

can scarcely be expected that tendencies fostered during the brief hours of school will overcome the lowering influences operating on the child during the greater part of his active life. In this matter of good speech it should be the school aiding and extending the work of the home, rather than the home assisting the work of the school. And certain it is that they should not be in conflict.

THE RECITATION

Usually the school gives pupils but little training in connected discourse. Teachers do nearly all the talking; tests made in different places show that from seventy-five to ninety per cent. of the time is monopolized by the teacher. Even in the higher grades, pupils are often not at ease when speaking on their feet, for they have not been given sufficient opportunity to express their thoughts freely under school conditions. They have been trained to give brief, perhaps fragmentary answers; indeed mere hints at answers are accepted and filled out by the teacher. Questioning has often been too detailed, admitting of but brief responses. This practice is inimical not merely to the development of language power, but to the unity of the subject, which is then seen by the pupils in unrelated scraps, rather than as a connected whole.

Little opportunity is given the pupil to develop natural, spontaneous expression about things in which he is interested. In most recitations he is not really expressing *himself*; often he is merely repeating the somewhat stereotyped forms got from the teacher or the book. When asked a question in history, he does not answer in familiar terms, but tries to recall the formal book expression, perhaps because he has not really grasped the historical fact. Now, these formal terms are in little demand in his active

life outside the school, and therefore the somewhat stilted, artificial forms of the school have little effect upon his thought or language. "Practical life calls for ability to express one's self—one's feelings, thoughts, and experiences." But the school lays most emphasis on the impersonal side, while his past experience and his future needs make the personal aspect important. A fair measure of freedom might wisely be given pupils both in the choice and the treatment of language topics.

That every lesson should be a lesson in language is a maxim accepted almost universally but interpreted very differently in application. As a rule, little more is attempted than the correcting of the more common grammatical errors, and perhaps the encouraging of logical and formal clearness and variety in expression. Yet it should be evident that the value of a subject for language training depends chiefly upon the method of teaching it. If presented in a formal way, largely through the use of books, formal answers will be given, probably in the very words of the book. But when a subject, such as geography or nature study, is presented in a concrete, interesting way, requiring the pupil to observe and then to express his thought, its influence on language development is very considerable. When a pupil, in answering, really feels the drawbacks of a limited vocabulary, the teacher should supply the right term at the right moment. More suitable forms of expression may be offered, usually in an incidental way, to replace what the pupil recognizes as faulty or awkward in his own speech. The value of such aid is in proportion to the need felt; aid proffered when not demanded is but lightly esteemed. Besides, there should be more general and hearty commendation of earnest efforts at good expression. Such sentences as:

"That was very well told", "What did you like in John's way of saying that"? encourage all to greater effort. It is wiser to draw attention to desirable speech habits than always to emphasize defects.

Is it best to require pupils always to "tell it in their own words"? Experienced teachers realize the great danger of the pupil's getting, not the thought, but only its empty form. When this is feared, it is wise to demand statements in his own language. Yet improvement in his speech can come about only by substituting more fitting terms for those that are inadequate or defective. New knowledge demands suitable modes of expression as a necessary condition for its being understood and retained. He should therefore be encouraged to steer a middle course between merely imitating or copying and rigidly adhering to his own defective usage. This he does by being stimulated to make apt use of the most serviceable phraseology obtained from the text or the teacher.

Should we expect all answers to be in complete sentences? Surely not. At best, school life tends to restrict freedom and fluency of speech, leading to the briefest modes of expression. Yet the remedy for this is not insistence on formal completeness, but rather making the pupil less self-conscious, and expecting only such fulness of expression as is common outside the school. In answer to the question, "How many boys are there in your class?" should we insist on the pupil's saying, "There are nine boys in my class"? There is the best of reasons for preferring that he should answer merely, "Nine", for this is the only form that is good English. No master of our language would think of answering in a complete sentence —only a prig would do so. Then we should take into account the ability of the pupils and the importance of

the topic, trying to shun both scrappiness and rigid formalism. Especially in drill or review would insistence on full sentence forms defeat the very object of the exercise. In first studying the number, the pupil might properly be required to say, "Five and seven are twelve", but when applying this fact later or when taking a rapid drill, he would say merely "Twelve", in answer to the question, "How many are five and seven"? As the pupil progresses, he should be expected to give longer and better connected answers. But the training in school should be in line with the best practice outside.

CHAPTER III

THE CHILD'S VOCABULARY

HOW THE CHILD LEARNS TO SPEAK

UNDOUBTEDLY the chief literary asset of the child on entering school is his proficiency in his mother-tongue. It is important to know how he has acquired this, for the related school process should preserve an essential continuity in his mental habits. At least in the beginning, the school methods should be merely a better organized way of his continuing to grow in thought and in language.

Long before the child understands a single word, he has ideas, gained chiefly through sight and touch, and expressed by looks, gestures, and cries. This innate ability to form ideas is the basis for the understanding and right use of language. Nearly all the sounds used in speech and other sounds discarded later, are correctly made by the infant within the first nine or ten months. This is done unconsciously and in play; during waking hours his tongue is nearly always in motion, even when no sounds are heard. It is largely through the tones of voice, gestures, actions, and facial expression that he is enabled to interpret his mother's words, distinguishing command from caress, forbidding from allowing. By experience he gradually learns that certain sounds are connected with certain actions or objects that have interest or significance for him, and thus he gains the meaning of most of his first words. The formation of ideas is a prerequisite at this initial stage of word-learning. His own earliest speech is always in the form of sentence-words—tone,

gesture, etc., making clear what is lacking in verbal expression. His *chair* may mean: "Here is my chair"; "I want my chair"; etc. The motive for his efforts at speech is the satisfaction of his desires—to be fed, to get objects he sees, etc. Only through interest is an early and firm association of sound-images with motor-images possible.

After some time, there is a differentiation of the sentence-word into two parts, but for a considerable space the cupola is omitted, the child saying, "Baby—tired". The defects of articulation are overcome but gradually, and only very slowly do correct and distinct speech sounds become established. In this, as in other departments of language, the chief factor is imitation. At first this is unconscious; besides listening to the sound, the infant watches the speaker's lips and tries to imitate their movement. But later, when it is discovered that sounds convey meanings, imitation is greatly stimulated, and the child acquires the sounds of voice and the speech forms heard from those about him. The child's speech depends then upon the conjoint action of two forces; heredity (instinct) and education. While in all normal children language is possible, it becomes a reality only in the interchange of companionship. As Roger Ascham in bygone days said: "As ye use to hear, so ye learn to speak; if ye hear no other, ye speak not yourself; and whom ye only hear, of them only ye learn".

Except a few, adjectives are not found in early speech, since their employment implies an ability to compare and generalize not possessed by the young child. The adverb usually lags behind the adjective as to its introduction and the freedom of its use. There is an absence, also, of connective words, since the child's thoughts are not complex

enough to require the use of such relational terms. Conjunctions, except the simplest (and, or), are acquired still later. Indeed, it may be said that many adults employ conjunctions less effectively than any other part of speech, probably because the relations they indicate are not clearly perceived.

Usually the child is about three years old before he employs pronouns, the place of which was previously filled by the noun, supplemented by tone and gestures. At first, but one form is used in all cases; commonly *my* or *me* is used before *I*. This latter form has, at a later stage, to supplant a form fixed by priority and practice—a task not easily accomplished.

Though few in English, inflected forms cause the child much trouble. In nouns he stumbles over the irregular plurals, using *gooses, mouses,* etc. It requires long practice to ensure correct use of the various pronoun forms, especially of *its, whose,* and *whom*. The relative pronoun offers great difficulty, and sentences of the type, "I know the boy *what* won the race", often persist stubbornly. Usually *what* is the first relative used, and becoming firmly established, it is not easily supplanted.

Comparison in adjectives and adverbs is mastered only by great effort. Usually the superlative appears before the comparative, as being more in keeping with the child's boastful tendency and his inability to be moderate in his judgments. When the comparative forms are introduced, such vulgarisms as *worser* and *beautifuller* make their appearance. Unless as a result of good teaching, the child does not use freely the modifiers expressing a lower degree, for example, *less, fewer*.

The verb with its numerous forms gives the most difficulty. At first the present is the only tense used. When

the child comes to employ the past, misled by his feeling for regularity, he commonly says *runned* and *buyed.* The future is the last of the simple tenses to be called into service. The compound tenses can be handled only comparatively late; the past perfect not usually even at ten, while the future perfect demands greater maturity of thought than is possessed by children or even by older persons with limited education. This order of appearance is easily understood when one considers that, at least for the child, the present is most strongly in consciousness, while past events are more clear and definite than future happenings can be.

Practically all children at first use *will* to the habitual exclusion of *shall,* probably because the former seems more forcible. For a like reason *can* is preferred to *may, could* to *might* or *should,* and the double negative (*I ain't got none*) is so freely employed.

But agreement and word arrangement are the two most serious difficulties. The child's early speech evinces supreme disregard of such conventionalities: *He were, I are, There goes Tom and John,* are types of what is freely used. Certain principles of agreement are beyond the child's grasp, but, long after he has learned and understood its broad principles, he will often revert to incorrect, but earlier-used, types. In forming his sentences, the beginner lacks knowledge of the fact that words usually come in certain sequential relations. This he must discover through practice and correction, aided greatly by imitation. Indeed, throughout his whole school course there is need of directing his attention to the most effective ordering of sentence elements.

In his first years, the conventional language forms are, under favourable conditions, being constantly brought to

his attention; by practice and precept the family circle stimulate his efforts to use right expressions, not infrequently hastening their adoption by a generous use of ridicule. Above all, such teaching is individual and concrete and its importance clearly understood. But, even under the best conditions, it is inevitable that the child's utterances should show much confusion and many blunders. As suits his mental development, he adopts the various language forms in the order of their complexity, the movement being from a vague sentence of one word supplemented by tone and action, to the finer distinctions of word modifications, agreement, and arrangement. There are two strong motives for the child's conforming to the speech usages of those about him: one is the inborn, powerful tendency to imitate; the other, the need of making himself plainly understood.

From this brief survey, it will be evident that in this difficult art the child has, in the three or four years immediately preceding his entrance to school, made wonderful progress—greater than he will again make in any like period. All this he has accomplished without organized teaching, yet under the impulse of strong motives. His mother-tongue is not an outer garment, but a very intimate part of his whole being—of his life, thought, character—it is the result and the revelation of his mental development. Moreover, change and growth can come only along the lines of its first acquisition. Speech habits cannot be changed quickly and at will; they may be grown off as the stag grows off its horns. To aid in this development the school must offer examples worthy of imitation, must base teaching on reality and interest, and must provide abundant practice.

GROWTH OF VOCABULARY

In its endeavour to develop language ability, the task facing the school falls under three main heads: (*a*) To extend and clarify the vocabulary; (*b*) to make pupils familiar with varied and effective forms of expression; (*c*) to train them in habits of clear and consecutive discourse.

The acquisition of a moderately large vocabulary of fully understood words is a slow and difficult task, yet one of the highest value, for the learner, by increasing his stock of understood terms, increases his stock of ideas and adds to his material for thought. The child from an intelligent home, beginning school at six years of age, has usually a vocabulary of two thousand words, more or less well known. The highly educated adult understands possibly forty to fifty thousand words, though he rarely employs more than one third of this number. It will be evident on consideration that nearly every one has two, perhaps three, vocabularies. One is made up of colloquial terms used in familiar speech; a second, employing more formal terms, is used in writing; while a third comprises words understood when read or heard but rarely employed in one's own speech or writing. The school should aim to make available in the active, spoken vocabulary a much larger proportion of terms lying practically idle in the passive vocabulary. In turn this will improve the written expression.

Though paucity of words may be due to a limited knowledge of men and things, it generally indicates lax mental habits. When one becomes too careless to make clear distinctions in either thought or speech, there is the tendency to forego intelligible expression and to refer to something as a "thing-um-bob" or a "what-d'-you-call-it".

Those who have no clear thought to convey feel little need for exactness in the mode of conveying it. It is a reproach even to many educated persons that their expressions are often loose, indefinite, undignified, tending to become slangy. For this the lack of good training in early years is chiefly responsible. What definite notion does a rational mind attach to such terms as "awfully nice", "perfectly lovely", as these are popularly used? Most people cease to study language when once they have such a knowledge of it as suffices for the common intercourse of daily life. In consequence the best literature is little read, since its language is not understood, and there is difficulty even in comprehending the best utterances on public questions.

The undeveloped understanding cannot easily detect differences in things somewhat alike and, therefore, to such minds all classes of dogs are simply dogs and all kinds of trees are merely trees. And this general and vague use of terms will long persist unless adequate means be taken to substitute others more precise. Improvement in definiteness is almost as important as increase in the number of words, if indeed the two can well be separated. Resulting from greater definiteness there usually arises a technical vocabulary, though in this matter different teachers often take extreme positions. In some schools all technical terms are tabooed; there are "action words", but not "verbs"; pupils are taught to "take away", but not to "subtract" one number from another. The purpose is to avoid words showing perhaps a delusive, not a real acquaintance with things. Yet the pupil's actual difficulty will ever be, not with the word, but with the conception. Once the idea is grasped, it will be the better understood and retained by attaching to it the one fitting term. Of course it is important that technical expressions

should be brought to the pupil's attention individually and only after their exact meaning has become clear.

In the case of young pupils, a serious obstacle is that they and the teacher speak almost different languages, as shown in the choice and the arrangement of their expressions. Even when the same words are used, their implied meanings are by no means identical. But the teacher is not in a position to do good work until he has learned to understand pretty exactly the real purport of his pupils' speech. He is then able to draw a conclusion as to the ideas his own speech will awaken in their minds; he will realize what common weaknesses in their language need immediate attention.

It must be acknowledged that the methods taken to improve the pupil's vocabulary are often ineffective; indeed it can be truly said that not infrequently there is no real effort in this direction. Yet the school has serious responsibility in this matter. Not only should it aim to secure for the pupils definite meaning and apt usage of a goodly number of words, with varied forms of expression, but above all, it should try to develop habits of thought and good taste in speech.

Usually the least effective way of strengthening the vocabulary is through formal dictionary definitions, given frequently in technical and abstract form. "No one, from the sight of a horse or a dog, would be able to anticipate its zoological definition, nor, from a knowledge of its definition, to draw such a picture as would direct another to the living specimen."—CARDINAL NEWMAN Knowledge of meaning comes rather when the term is correctly employed to express an idea within the pupil's comprehension. When not explained to him by some experience, real or imagined, or by a drawing or picture,

words should be presented in their living use in sentences varied in form and meaning. The best evidence that he has understood the word is his significant use of it to express his own thought. The boy who wrote: "The baby was anonymous for two weeks after birth", could doubtless give a correct definition of *anonymous,* but he failed to apply it properly. Pupils should constantly be encouraged to employ new terms both in speaking and writing.

There are three stages in gaining mastery over new words. At first one gives heed to their sound or their written form; they may be reproduced parrot-like with no conception of their meaning. The next step may be a formal definition of meaning. But this is not yet the true language stage, since the formal definition has to be called up before the word conveys meaning. To the average Canadian, half a crown has little significance until translated into our familiar money terms. It is probable that a fair proportion of our words do not advance beyond this stage, remaining in our passive vocabulary. But a word is not really in one's stock of language until its oral or written form and its meaning have become inseparably joined, so that in using it one fixes attention not on its form, nor yet on its definition, but solely on its significance. Success in word mastery depends upon intelligent conception and frequent repetition.

If in choosing the words due regard be had to the pupil's comprehension, the study of synonyms may be begun in the fifth school year. With most pupils there is a strong tendency to overwork a limited vocabulary, instead of employing more suitable though less familiar terms. But young pupils can easily be interested in observing shades of meaning in common expressions. They can readily be taught to distinguish *rock* and *stone; blind,*

shade, curtain; love, like, etc., etc. Though literature offers opportunities for this study, it is probable that the need of making such distinctions is more strongly felt in composition, where clearness is so important.

That many common words enshrine interesting stories should be known to pupils of the highest Form. Every one realizes how firmly a brief story impresses a fact; similarly, the interesting derivation of a word will so impress its meaning that this will ever remain clear. Take, for instance, *desultory,* derived from *de* and *salto*—to leap from one thing to another, as the skilful circus rider jumps from the back of one horse to that of another, never remaining long on any. Such a study would give a vigorous grasp of the basic meaning of words, wholly different from that gained from a definition. Professor Laurie thus sets forth the reasons for this study: "The words bound together by a common root-idea are thus better remembered, and ever after more correctly used; and let us never forget that the correct use of a *word* is the correct perception of a *thing.* Can any one doubt the value of this kind of exercise? Is it not, indeed, indispensable, if we are to take possession of our native tongue —the sole vehicle of expressing our own thoughts and understanding the thoughts of others".

The value of the dictionary and the way to use it are discussed under the head of Spelling. But, in connection with his language study, each pupil should be encouraged to keep in the last pages of his exercise book a list of serviceable words as these are acquired. Often he might jot down the phrase or the sentence (if short) instead of the isolated word, since this gives a clearer insight into its meaning. In this way he might add new words possibly at the rate of ten or fifteen each week. The teacher should

regularly supervise these lists, to encourage and guide the pupils in selecting the most useful words and in incorporating them in their speech and writing.

Systematic memorization of good poetry and prose is to be highly commended in this connection. Though at times the pupil may be encouraged to choose passages that specially appeal to him, yet the selection should usually be made, at least in Junior Forms, by the teacher, as the pupil's judgment is often faulty. In the literature lesson he will have had his critical faculty exercised by choosing apt descriptive terms, or those expressing noble feeling or vigorous action, by pointing out the beauty of form and thought, or telling what he likes best in the subject-matter or in the characters represented. Then, with the meaning and the expression clearly understood, he is in a position to commit the piece to memory with the greatest benefit.

CHAPTER IV

FROM ORAL TO WRITTEN COMPOSITION

RELATIONS OF WRITTEN TO ORAL COMPOSITION

Every teacher of composition should fully realize that good results therein depend in large measure upon the development of good habits of oral speech. The vocabulary and sentence forms habitually employed by the pupil in oral expressions are likely to be used in his written expression. In the early years, before written work has assumed a place of prominence, his daily speech can be directed into proper channels, and needful improvement can be secured before wrong forms have become too firmly established. As a result, many of the annoying defects of written composition will either not appear or will be more readily overcome.

In all grades of the elementary school, oral composition should be an immediate and important part of the preparation for writing. In this way the teacher learns what thoughts the pupils have on the subject, how these are organized, and in what forms they are likely to be expressed. The pupils should take the leading part in criticising the strong and the weak features and in offering suggestions for improvement. Poor choice of words, defective sentence structure, triviality of thought can be pointed out and corrected, so that they may not mar the written expression. Good oral work thus paves the way for good written work.

Usually it is taken for granted that efficiency in writing depends upon efficiency in speaking, and that skill in either of these ways of expression is readily available in the other.

This inference is based on the assumption that expression is not a special but a general ability—acquired in one form it is applicable in all forms. But even a cursory examination shows the weakness of this conclusion. The author who charms by the wit and elegance of his writings may be singularly weak and ineffective when speaking to an audience; even the brilliant lecturer is often dull and prosy in the drawing-room.

In written expression, there are important factors not found in oral speech. The latter is the more general, the more natural means, firmly established before written discourse is begun. The young child is unconscious of any distinction between thought and its oral expression, especially when frequent repetition of set forms has made their use virtually automatic. "I want a drink of water", is said as essentially an instinctive reaction arising from his feeling of thirst. Ordinarily, at this early stage, he gives little thought to the choice or arrangement of his expressions. He is more aware that his utterance is made up of separate words than is an illiterate person that his sentence consists of different parts of speech.

A pupil of six or seven, even though he talk with ease and fluency upon many subjects, finds serious difficulties in writing upon any. His penmanship is a slow and laborious process, requiring so much attention that he is able to spare little for making his expression effective. Habitually his speech follows so promptly upon thought that the two are practically simultaneous; he has not learned to think before he speaks. But now he finds a serious handicap in the slowness of writing, since graphic execution lags far behind his thought. When he puts pen to paper, both words and ideas seem to elude him, and the effort is usually disappointing.

BEGINNINGS IN WRITTEN COMPOSITION

For the young learner the uttered sound, not the written sign, is the meaningful symbol. In his earlier copying, he habitually translates the printed into the spoken word to get its import. Writing to dictation has fostered the same habit. This practice of appealing to the auditory sense is often discouraged too early, to the serious detriment of written expression. When in his earliest attempt at writing, the confused and apparently helpless pupil exclaims, "I don't know what to say", he should be encouraged to tell it first orally. Then he is made to repeat the first sentence slowly, so that the individual words in proper order stand out in consciousness. Now the sentence is held as if it had been dictated. Next he is directed to write that thought. The other sentences are treated in a similar manner. Dealt with in this way, the pupil does not come wholly to distrust his ability to express himself in writing, nor does he acquire an early distaste for the subject. Gradually the need of such close personal help will cease. But for a long time yet the sounds of the words must be the stimulus to the writing of his thoughts. Besides, the many details of written discourse—spelling, punctuation, capitalization, penmanship—have to be essentially mastered, so that they can be intimately related and rightly used almost unconsciously. Then at the start, the teacher must expect many faults and much hesitation. Only as the result of long practice rightly directed will the learner gain ability to give his attention chiefly to the content and not to the details of written execution.

But the earliest beginnings of written composition should be on the black-board. At first the teacher may write some sentences as given by the pupils. Their atten-

tion should then be drawn to essential matters of form, such as capitals and final punctuation marks. Then the pupils singly, or in small groups, should be encouraged to try, each giving his sentence at first orally, saying it slowly and distinctly. Should any mistake appear, the pupil is directed to erase it at once, and then the right form is given before he again makes trial. For the first lessons the sentences need not be original; they may be drawn from the reading or be taken from memorized work, but they should be short and every word should be known. Soon, however, original utterances will replace these.

At his seat the child should write, as his earliest attempts, some of the sentences first taken on the board. This work should be done with a large, soft lead-pencil on unruled paper. Many teachers make a serious mistake in emphasizing excellence in writing at this stage. It is proper to expect the pupil to do good work according to his ability, but no one should expect of a mere beginner the regular, precise penmanship of a well-trained adult. Through teaching and practice, his handwriting will gradually improve, but it should never be considered that mere neatness of execution is the chief aim of composition.

TRANSCRIPTION

The simplest exercise in written language is transcription. It demands no originality and but little thought, its educative value resting on the great importance of imitation. When rightly employed, it trains in the mechanics of composition, promotes accuracy, enlarges the vocabulary, strengthens the memory, and it may even develop literary taste. Some teachers condemn it as a sheer waste of time, while others overdo it as a simple means of keeping pupils employed. But its real worth

depends upon wise, systematic use with a well-defined purpose. When assignments are made in a haphazard fashion, as, for example, "Copy the next two paragraphs", the value of the exercise is doubtful.

Ordinarily the selection of parts to be copied should be made with some desirable end in view. This may be to impress some noble thought or beautiful expression, since slow, thoughtful copying results commonly in fixing attention both on ideas and their mode of expression. It may be to reinforce some lesson on form—not merely such matters as quotation marks, but also letter and business forms. Such social and conventional requirements as notes of invitation, bills, notes, receipts, etc., are all better understood when correct examples are given to be faithfully copied. Nor should suitable poems be overlooked. Usually the pupil's interest should first be aroused in the selection to be transcribed, so that the exercise is not purely mechanical, and then he should be held accountable for a perfect reproduction.

CHAPTER V

WRITTEN COMPOSITION

THE DAILY EXERCISE

By the time the pupil reaches Form II, he is prepared for writing exercises in which he expresses his own thoughts or reproduces in his own language the contents of stories which he has read or heard.

Language exercises should be frequent rather than long. The aim is to form habits, not to give knowledge, and the young pupil is incapable of long-sustained attention. In every grade some recitation offers opportunity for a written exercise daily. A single paragraph may contain all the pupil has to say on the subject, but that is produced under the best conditions, and it has all the greater value because it is not regarded as composition proper. In addition, the regular language recitations should be as frequent as conditions will permit, never falling below two or three each week. So strong are the influences inimical to good language habits, that they can be successfully overcome only through the school's bringing to bear its best stimulus at all times. Most of the written exercises should be short, to prevent mental and physical fatigue which would seriously interfere with improvement. In Form IV, it is advisable to have a longer composition—say once a fortnight. However brief the exercise, however short the time, insist that the work be done creditably. Nor should the board work be slighted. "Any habit is more conveniently directed when it is most habitual." Daily practice, especially in written work, will make it a

customary mode of expression and will rob the exercise of the dread which the infrequent composition usually inspires.

Nor is it well in elementary schools to make this habitual expression appear more formidable by announcing the subject in advance for study and research. The story or the letter is taken immediately before it is to be reproduced, the purpose being to have the subject "strike" the pupils and to have them write under this inspiration. Indeed without some such impulse no one can write with pleasure or success. With the pleasant sounds of the story still fresh in their ears, and the pleasant images strong in their minds, the pupils should be set to work without delay. All the life and brightness will vanish if they are allowed to ponder or hesitate. They should be urged to write rapidly, not stopping to weigh expressions or to consider form. It is best to strike while the iron is hot, to accomplish this task while the enthusiasm lasts. A pause of two minutes to erase a line will probably bring forgetfulness, self-consciousness, indifference. The time for critical examination comes when the exercise is finished; the actual writing must be under the most favourable conditions.

A DEFINITE PURPOSE

It is of first importance that every composition, however brief, should have a definite purpose. This, more than anything else, will serve to raise the doing of it from a dull task into an exercise brightened by some glow of interest, even of pleasure. Above all it gives the work an air of reality. Who can do his best when writing merely to fill in space or in obedience to the teacher's demands? But if one desires to get some information, to tell a friend about an interesting event, or to refute a charge made

to one's hurt, the thoughts come freely, and their effective expression is not considered a tiresome task. Commonly, children need such stimulus to effort more than do adults. An important concern of the teacher is, therefore, the seeking for a clear, attractive purpose to set before his pupils. Then their utterances, though still halting and imperfect, as is to be expected, will yet be easy and effective compared with their laboured efforts to produce the tale of brick on demand.

There are two essential conditions for securing creditable results: First, the writer should have something worthy that he desires to say; next, there should be some one duly interested in what he says. To the child, expression is not only natural but pleasurable, unless the thought is hazy and indefinite or the mode of expressing it unfamiliar or difficult. The business of the teacher is to enable the pupil rightly to organize his knowledge, his ideas, his feelings, for then the desire to utter them will arise naturally. Through questioning and illustration, he is aided to overcome the chief obstacle to ready communication, namely the loose, unrelated way in which he holds his thoughts. When he is able to think clearly and connectedly on a subject, he will not find it so formidable a task to express these thoughts fittingly. But, if he lacks ideas, the attempt to express what he considers such will surely convince both him and others of his want.

The second requisite is that the pupil should ever speak or write to get the attention of some one really interested in what he says, and in himself. Undoubtedly the strongest motive for acquiring skill in language is the natural impulse for social communication. The teacher regards his part as finished when he has aided the pupil to clarify his thought; but, further, he should provide a sympathetic

audience. The pupil's class-mates are good critics, for though they condemn poor work, they are frankly appreciative of good results. In nearly every lesson, time can be found to have one or more pupils read compositions judged the most creditable. The pupil's letters should be written, perhaps, to his father or mother, or to some one who will care to read what he writes. It is important to have some of these written on note-paper in his best manner and taken or sent to friends or relatives. He should be encouraged to retell at home for his parents or for the younger members of the family the stories told in school. The oral reproductions in school should have the teacher and the class as an attentive, appreciative audience. The stimulus will make the pupil do the best of which he is capable, whereas the severely critical attitude or the careless disregard of his efforts will give but sorry results. The pupil should write because he has something he wishes to say, not because he has to say something.

INSPIRING SELF-RELIANCE

In composition, most pupils are too prone to distrust their own ability and to rely on others. Sensitive pupils thus begin a process of self-abasement. When asked to write, even on a familiar subject, their impulse is to say: "Please tell me what I should say, I can think of nothing of interest". The class exercise should train a pupil to place a proper estimate upon his own ideas and powers, not to be so ready to prefer those of others. His own mental habits and powers must be his main resources, to be developed as his chief reliance in the activities of life. He may say little that is wholly original or very striking, but he can never gain efficiency without considerable self-reliance. The composition is meritorious largely

in proportion as it gives the pupil's own thoughts in his natural way. Yet when he attempts to express himself effectively and at some length through writing, self-consciousness is often a serious obstacle. He may have ideas enough, but the unfamiliar process produces mistrust, checking free, natural expression. The teacher's encouragement and appreciation of honest effort will gradually overcome this cramping influence.

The narration of personal ideas or experiences is an exercise of the highest value. Naturally the pupil's chief interests are in those things relating to himself or in actions and situations that he can interpret in terms of himself. When dealing with other topics, the process is less natural and more mechanical—it is quite outside of himself, and therefore his own feelings, desires, or experiences do not enter into the account. Lacking this personal element it loses the interest and stimulus which are the aim and inspiration of his ordinary speech. The composition is, therefore, likely to be dull and mechanical. The impersonal topic may foster study and the gathering of ideas, but it is only the personal topic that develops and enriches his real mental life and encourages self-reliance.

CLEARNESS AND FLUENCY

"Ability to express one's thoughts clearly, forcibly, and with a degree of elegance—that is, ability to write good English—is perhaps the highest test of mental cultivation." So writes Dr. A. B. Hinsdale. To what degree should we expect evidences of culture in the compositions of pupils in elementary schools? Elegance we need not look for, though a few pupils can be made to feel pride in artistic expression. Force, as based on feeling, may appeal to a larger number. But the chief effort might well be

centred on clearness and fluency. Before the age of adolescence, few children take much pride in habitually expressing themselves well. Ordinarily they are satisfied when they convey their meaning not too imperfectly. The school practice focuses attention on correctness as the leading feature of good utterance. But reflection will show that while precision is always important, it is by no means the most valuable quality of discourse. Fluency and naturalness are ever to be preferred to rigid conformity with rules, and they should be developed first.

In composition, more than any other subject, good work depends upon freedom and self-confidence; the hesitating, self-conscious child, biting the end of his pen, will accomplish little. Especially when he is trying, the child needs appreciation and stimulus far more than criticism. But the rigid criticism to which some of his oral and most of his written expression is constantly subjected makes him so self-conscious that his utterances are neither natural nor effective. In all junior grades the key-note should be encouragement. The growth of language and of the corresponding ideas should be vigorous rather than formally correct. Gradually this steady development can be directed into more desirable forms. "The remedy for exuberance is easy; barrenness is incurable by any labour." The apt, untrammelled utterances of the child outside of school are often in marked contrast with his halting, feeble utterances inside.

"It may rightly be said that the chief purpose of language is not simply to express thought, but rather to impress it—to convey in the best manner our ideas and feelings into the mind of another. We have not only to pour the water out of the bottle, we have to pour it out in such a way that every drop may, if possible, be got into

another bottle." The child can easily be led to appreciate this, for his habitual utterance has for its object to make some one understand him. When he finds that his mode of expression fails to convey his thought adequately, he is ready to make needful changes. Most of the teacher's suggestions for improvement might well be based on this one principle. Clearness can be acquired by any one willing to take pains, and should, therefore, be within the reach of most persons. Usually the most effective teaching results from concentrating the attention of the pupils upon clearness rather than upon force. The two qualities to be developed in the elementary school are fluency and clearness.

But there is some conflict between these two characteristics. Fluency means freedom from much reflection or hampering rules, while reflection and rules are needful to secure clearness. Fortunately young children are not sensitive to criticism when given tactfully. Then habit comes to their aid, when the short, daily exercise in language enables them to transform right teaching into fixed usage, leaving them untrammelled. There must be constant repetition of the correct mode to secure unfailing observance; hence the importance of the daily exercise. Intelligent teaching united with frequent practice and generous commendation will enable the child to acquire clearness without sacrificing spontaneity.

CHAPTER VI

SUITABLE MATERIAL

CHOICE OF SUBJECTS

A MATTER of cardinal importance is the selection of material. It is through the organization and the expression of the subject that the child receives his language training. The success of the training depends largely upon the effort and the interest naturally called forth by the subject. From the child's point of view, the two essential features of a suitable subject are familiarity and attractiveness. The prime requisite for expression is abundant and clear knowledge. Vague ideas must needs result in crude, faulty expression; while clearness and fulness of expression can spring only from clear and abundant conceptions. It is not the aim of composition to require the child to seek for new or original ideas as a necessary preparation. Rather it seeks to have him give suitable expression to the thoughts that arise naturally and without much reflection from the situations in his own life. The choice of topics should depend largely on what the teacher knows about his individual pupils—their interests, their abilities, their knowledge, their experiences. It follows that no text-book can make choice of subjects which would be suited to all schools alike; moreover no one topic selected even by a teacher fully acquainted with his pupils will make appeal to all alike. Yet the latter is the only safe plan to follow, and it emphasizes the need of knowing pupils as an essential for teaching them successfully.

Yet merely to have knowledge of a matter may not awaken a desire for expression. Stimulus to utterance springs chiefly from two motives—interest in the subject and having some definite purpose in view. Only through these two influences can the child's mind be aroused to full activity, resulting in suitable expression. As a rule, it is not difficult to induce him to talk or to write about his home life and occupations—his games, his sports, his animal pets, his companions—for about all these he has knowledge gained through observation, and moreover they are centres of deep interest. The effort required to tell about these familiar things will stimulate further observation and thought in their regard. Talking or writing about these things in school will not seem strange or difficult, since it is in line with what he does out of school. To secure fluent, natural discourse much thought must, then, be given to the choice of topics.

Yet as no one topic will appeal equally to every member of the class, it is well, occasionally, to allow individual choice, especially in the higher grades. Any notable event in the school or the community offers a valuable opportunity for oral class treatment and subsequent writing—all will have ideas though these will not be identical. The season of the year, the approach of any festival or holiday, will dictate the choice of topics well suited to each. Just before Christmas, junior pupils will feel much interested in writing letters to Santa Claus or in telling what they expect to do at that time. Some children have a somewhat keen sense of humour, and from time to time this might be given vent through the topic suggested; for example, "The Funniest Story I Know". Sometimes a pathetic incident may be suggested, though usually this does not receive satisfactory treatment. An unfinished story or

incident offers opportunity for incorporating original work along with mere reproduction and gives a pleasing variation. Though subordinate to knowledge and interest in the choice of topics, yet variety is not to be overlooked.

As a rule, the more definite and restricted the topic the better. No young child is capable of treating successfully such a subject as "Friendship", "Canada", "Railways", or "Indian Life". He realizes that the field is too vast Given such a subject he can neither collect nor arrange his few ideas satisfactorily. At best he is prone to wander, and with such general topics to treat he would feel himself helpless. To prevent wandering and the introduction of irrelevant matter, the subjects should be limited and the matter organized in oral class discussion. Pupils who could not well write on the subject of "Dogs" or even on the narrowed one, "What Dogs are Good for", might often show creditable results on more circumscribed topics such as, "What my Dog Fido can Do", or even better, "How Fido Caught a Squirrel". Even the proper wording of the title is worth consideration. The assignment, "What I Could Do with Ten Dollars", would probably make a stronger appeal to pupils than, "What I Would Like to Have". Good results should be expected from limiting the subject and making it attractive.

There might well be a greater variety of subjects in most schools. Though in early years stories offer the best material, yet there is a tendency to use them practically to the exclusion of other desirable material. The use of pictures should be more general, since this implies good training in observing and in organizing. For a like reason, nature study should be drawn upon more generally, as well as the various forms of activity that interest children, for example, the work of the blacksmith.

The following list may be found helpful in suggesting new types of lesson assignments:

(*a*) What scene is recalled to you on hearing (1) "Pom, pom, pull away", (2) "Shinny on your own side", (3) "Three out, all out"?

(*b*) Describe the scene recalled by these words: "Street-piano, children, monkey". Tell other things that fill in your picture.

(*c*) Look out of the window for one minute and then tell clearly what you see.

(*d*) Imagine you see your home now; tell who are there and what each is probably doing.

(*e*) How I made a kite and what happened to it.

(*f*) A tramp came to our house; tell how he was dressed and what he said.

(*g*) Tell a friend who has never been at your home how to reach it from the station.

(*h*) Without naming the person, describe one of your classmates so as to show who is meant.

(*i*) A little boy fell into the river; tell how this happened and how he was saved.

(*j*) Your dog has been lost; write a short advertisement describing him clearly and offering a reward for his return.

(*k*) Write a challenge for a game of hockey, to be sent to another school.

(*l*) Describe your father as he appears at his usual employment; make the description so clear that an artist would be able to paint him.

(*m*) Three boys have twenty-five cents each; tell how each probably got the money and how he will spend it.

(*n*) Imagine that you were chased by a bear; tell how you escaped.

(*o*) You traded your jack-knife for another boy's rabbit. Describe what took place, giving the conversation in full.

STORIES

For junior classes, all the requirements as to desirable material are best fulfilled by suitable stories. To a greater extent than any other school exercises, they cultivate attention, develop both thought and its expression through language, and lay the foundation of right literary taste. In stories we have the oldest mode of transmitted culture and the most formative for the young. A good story is first and chiefly a work of art designed to give pleasure, and through this to awaken and feed the mind. There follows a relaxing of the rigid school tension with happier relations established between teacher and children, and a growth of unwavering attention. In the lower grades it is not merely an opportunity, but an obligation.

The essential qualities of good stories should be well recognized. They should be easily within the child's grasp, truly childlike, and full of fancy, yet not childish. The prime requisite is action; the happenings having close, inevitable sequence, with little explanation or description, so as to hold the interest without flagging. The events should be those of everyday life, but in a new and attractive setting, often with a touch of the marvellous. The child's imagination can construct new worlds only out of materials already familiar; images wholly strange confuse the child and dull the interest.

There should be no ugly, harrowing scenes, though the characters need not all be virtuous, since the punishment meted out to wrong-doers is often a valuable lesson. Those first told should contain a fair amount of repetition, serving in part the same purpose as the burden or the chorus in music, arousing pleasurable anticipation, and aiding memory and expression. The story may have an ethical or æsthetic value; but pleasure rather than instruc-

tion is the leading consideration. The chief tests to apply are: Is the story full of action in natural sequence? Are the pictures simple, but not humdrum? Do they give rhythmic iteration of significant words and phrases? Good stories have a lasting value, ever soliciting repetition, and thus becoming a permanent possession of the child. Care should be taken to choose a good version of the best traditional tales.

There are several types of suitable stories—the fairy-tale, the myth and fable, the nature story, the nonsense story, the historical tale, the Bible story. The most valuable in the lowest grades are the fairy-tale and the myth—the delight of many generations in all lands. These expand the imagination, exhibit many types of human experience, implant moral principles through the exercise of the child's judgment on persons and situations, and cultivate a taste for the best literature. The child fully realizes that this is make-believe, but then he escapes from the perplexities of the real world and dwells for the time in a realm of fancy, where all things are ordered as they should be.

The fairy story is by some condemned because it is not literal truth. To this Gradgrind objection Professor Laurie replies as follows: "It suffices here merely to point out that the imagination contributes largely to the growth, culture, and enrichment of the mind; that it has to be taken advantage of by the educator, who respects law wherever he finds it. . . . I would further say that what applies to children applies *a fortiori* to the adult; and that fiction, the drama, and art ought in consistency to be excluded from all life by those who would deny the unreal to children".

Likewise Charles Kingsley makes an eloquent plea for their generous use in school. "The old fairy superstitions, the old legends and ballads, the old chronicles of feudal war and chivalry—these were the root of Shakespeare's poetic tree—they must be the root of any literary education which can teach us to appreciate him. They fed Shakespeare's youth; why should they not feed our children's? Why, indeed? That inborn delight of the young in all that is marvellous and fantastic—has that a merely evil root? No, surely! It is a most pure part of their spiritual nature; a part of 'the heaven which lies about us in our infancy'; angel-wings with which the child leaps the prison-walls of sense and custom, and the drudgery of earthly life."

Nor should the great value of the fairy-tale for style be overlooked. Certain of the best fairy stories are among the highest literary types available for children; their simplicity, imagery, and strength take strong hold of the listeners.

Simple, like the fairy-tale, the myth displays force and action, wherein the other is often lacking. From an æsthetic point of view, a knowledge of some of the classic myths is most desirable. Without such acquaintance an appreciation of much of the best in poetry and art is impossible. Told in a simple, spirited way, they kindle the youthful imagination. Dealing, as they do, with a more primitive society than that of to-day, they appeal more readily to the child's limited powers of moral judgment. Celtic folklore and legends are the basis of much of our fairy literature, indeed of considerable of the romantic literature of Europe.

Nonsense stories include cumulative stories of the type of *The House That Jack Built.* Though children do not

always have as lively a sense of humour as adults, they nearly all enjoy keenly certain funny tales that catch their fancy. Such stories tend to make the school-room a more joyous place, besides imparting useful lessons in a pleasant way. Wrong tendencies or behaviour are not infrequently set right through kindly satire. These whimsical tales need not be many, rather they should be carefully chosen.

Historical tales arouse the feeling of connection with the past, giving life to bygone scenes and persons, and calling forth ideas of hero-worship and patriotism. By arousing generous admiration for noble deeds, the desire to emulate them naturally follows, and some of the child's noblest impulses are thus awakened. The strong influence of the greatest and noblest of mankind in all ages and lands may thus be made to minister to the uplifting of the little child. Such stories are needed when the child has outgrown the fairy-tale and demands true stories. "Stories of wise and honest statesmanship, of struggle with pioneer conditions, of generous love and sacrifice, and—in some measure—of physical courage, form a subtle and powerful influence for pride in one's people, the innate sense of kinship with one's own nation, and the desire to serve it in one's own time."

Like all dreamers, the child is a poet and, when clearly and sympathetically told, simple stories in verse are welcome to him, especially when the music and rhythm are prominent. For every stage of development there can be found in poetry appropriate literary food and training. The delight in verse effects is well known, but unanalysable; and those who are charged with the training of the young for wise living should early begin to fill their minds with incorruptible stores of good poetry. "Babes love the sound of it, youth passionately delights in it, age

remembers it gladly; it helps memory, purifies and steadies language, and guards elocution."

Fable and folklore come down from the childhood of the world, and are every child's rightful heritage. They take hold of the hearts of the young by their eternal youth, their simplicity, and their daring flights of fancy. They amply fulfil their mission when they store in the mind a great truth, a universal experience, or a noble thought.

Taken all in all, Hans Andersen's are the best of the fairy tales. Old and young alike are attracted by their artlessness, their quaint humour, and sound sense. Certain stories of the Grimm collection, those least fantastic and barbarous, are well suited for school use; but many of the tales are too harrowing and tragic, leaving only sad impressions.

HOW TO TELL STORIES

Many stories require some adaptation to meet the needs of a class. If too brief, a story may be judiciously expanded; if too long, subordinate events or diffuse descriptions may be abridged, while trivial details or unimportant personages are omitted. But the author's style and mode of relating the story should be respected, unless the teacher have superior language power. Two extremes may well be avoided: a rigid adherence to the book phraseology, and a rash, ill-considered originality. The first, by representing the teacher's sense of freedom and responsibility, makes the work formal and ineffective; the second probably lessens the value of the story as a work of art. In any case, there must be some strong, felicitous utterances which will naturally be seized upon, used by the teacher, and repeated by the children.

The story hour should be for the junior classes the most attractive of the day. For the language instruction to be of benefit, it should come when the children's forces are yet bright and active. The stories should be told, not read, else much of their value is lost; the magnetism of the eye, the music of the speaking voice, the appropriate gesture or facial expression, are of the greatest importance in impressing children. Besides, the story, when read, seems less real than when clearly and engagingly told.

Now the art of story-telling is not so much a natural gift as an acquisition; those who succeed best are not fluent talkers, but sound thinkers, able to knit their clear ideas and experiences into connected thought and give it lucid expression. Upon adequate presentation everything depends—the children's grasp, liking, and suitable reproduction. For the listeners the story must be made to live, and this makes demands upon the teacher's best powers. No child can reproduce a thought not understood, nor can any teacher expect to make others see as clearly or to feel as deeply as he does himself.

Effective story-telling demands careful preparation. The story or poem should make a strong appeal to the teacher, else there will be no genuine appreciation of it by the children. Individual teachers have different types of story which they can handle most effectively, but the class preferences should always be considered. A first requisite is that the teacher should know the story: he must be master of all details, must see vividly its persons, scenes, and incidents and fully realize the feelings and passions of the actors. Indeed, there is little difference between the demands made upon a good story-teller and those made upon a good player. There must be no repetition, no pausing to recall an incident or a forgotten ex-

pression, no going back to insert an omitted link—all being common weaknesses due to defective knowledge. Mere mechanical memorization is not enough; the story must be analysed, the importance of the various parts and their relations clearly seen, and a vivid appreciation of the climax gained. Then it should be rehearsed, sometimes inaudibly, sometimes aloud, ever with critical watchfulness; finally, it may be told to an imaginary audience. Thus carefully prepared, the story should be as familiar as a personal experience; since no effort will be required to recall it, all attention may be given to securing effective reproduction.

The children should be near the teacher, and so placed that he can see every one clearly and be easily seen by them in turn. A hushed expectation should await the beginning. At the very start, call up the pervading feeling of the story, so that the children may at once catch its spirit. The telling should be simple, without affectation or posing, so that attention may not be diverted from the story to the narrator. Of great importance is directness—an unimpeded, rapid movement, with ever-increasing interest till the climax is reached. As a rule, explanations and moralizing are out of place. The important points are brevity, logical sequence, unhalting speech.

Suitable gesture, facial expression, and bodily attitude, a simple acting out of parts of the story, will greatly increase its effectiveness. Especially to young children, who are themselves given to dramatic expression, does this make a strong appeal. They are learning through the eye as well as the ear. On the teacher's part it requires sympathy, freedom from self-consciousness, and intellectual insight,—what he tells he must first see.

Ability to draw easily on the black-board is here of much value. Sketches, even though somewhat crude, aid greatly in giving ready and definite ideas of persons, scenes, or events. This mode of illustration not only interests by its variety of method, but it saves time and long description, besides making the impression more vivid. Considerable practice may be needed to acquire the requisite boldness and freedom for such work. But the effort will be well repaid, since children will readily adopt the same practice, for naturally they use drawing as a mode of expression. Pictures, if simple, artistic, and large enough to be clearly seen, are also an effective means of adding interest and clearness to the telling. These should be carefully studied by the teacher, introduced at the right moment, but regarded as quite subordinate to the story itself. There is greater educative value in the teacher's black-board sketches, developed as they are under the watchful eyes of the children.

The teacher should be interested in his own story and should tell it with zest. Little value attaches to the best story, the telling of which does not give joy to the narrator. His feelings will naturally be reflected by his hearers, so sensitive to every impression. Only life and interest can beget life and interest. Even if tired and worried, the teacher should do his best to feel interested; making-believe to the best of one's ability will usually result in real interest.

The language should be simple, direct, expressive, springing naturally from facts and pictures in the teacher's mind. His aim is to make such facts and images equally real to the child's mind, chiefly by the skilful use of words. It is of much value to use direct discourse; this aids life and movement and adds vivacity. The simplest gram-

matical structure is advisable, involved structure and inversions being strictly shunned. Affectation in voice or carelessness in enunciation should alike be avoided. A clear, gentle, well-modulated voice does much to make the story understood and appreciated. The thoughtful reading of some works by such great story-tellers as Scott, Dickens, Defoe, Macaulay, Irving, Hawthorne, Kingsley, and Homer will aid the teacher to see how narrative and description are made fascinating.

It is often helpful to prepare a clear outline of the leading points of a story, especially of the longer stories for the Third and Fourth years. As the narrative proceeds, these headings, placed on the board, aid the mind in getting a survey of what has been told; and, for reproduction, they hold the pupils to the main facts in close, logical order. Lacking such helps, the recital may be confused and fragmentary, for coherency in narration is difficult for children.

The essential qualifications of the story-teller may be summed up as simplicity and clearness in ideas and in language, along with an interested, attractive manner.

The object of this exercise is not to develop skilful narration by the teacher, but instead to train the pupils, through interest and attention, to think and to speak clearly and effectively. Good telling is the chief stimulus for retelling; therefore the success of the teacher's relating is measured by the standard of the children's reproduction. The strong instinct of imitation will cause them to give back, not merely the facts, but also the very spirit and manner of the teller. For the youngest classes, the teacher's reiteration of the first stories in an unvarying

form is important for fixing in their memory both the ideas and the language. Indeed, such children derive great pleasure from hearing favourite tales in prose or verse told over and over again. Usually it is advisable to have the first reproductions given by the brightest children, whose language powers are the best. Yet the shy or dull children must not be overlooked. What they chiefly need is encouragement. The retelling of good stories well understood gives children much pleasure. They will enjoy such an exercise at home with appreciative listeners.

Though the first attempts at retelling may be weak and clumsy, each child must be spurred on to his highest endeavours. It is most important that children should receive little direct help through prompting or suggestions; rather they should from the start be thrown largely upon their resources. Where a high standard is set, and the teacher is rigorous though kindly in his demands, children will gradually come to grasp clearly and express accurately the stories thus told. The teacher's mistaken help would defeat the very object of the exercise.

After the retelling of the story, the children should be encouraged to depict by rough drawing their ideas of parts that appeal to them. They have a natural aptitude for such means of expression, and this often reveals their conceptions more clearly than could words. Some variety is afforded by the cutting of silhouette pictures. When the teacher sets the example and offers encouragement, it will be easy to interest the children in this work.

Consult: *How to Tell Stories to Children* **by Sara Cone Bryant, Houghton, Mifflin Company, Boston, $1.00; and** *The Art of the Story-teller* **by Marie L. Shedlock, D. Appleton & Company, New York, $1.50.**

DRAMATIZATION

Of probably greater importance than either of the foregoing is the playing of the story. While yet the children are aglow with the pleasure of the tale, they are asked to volunteer for the various roles. Costumes and scenery are no more necessary than in Shakespeare's day—the strong make-believe instinct is enough. Upon the children is placed the chief responsibility for carrying out the play successfully. Yet when a child does poorly, the teacher may offer suggestions, though rarely taking any active part in the representation. Various sets of actors are permitted to try on different days. This simple dramatization results in improvement in attention, in oral reading, and in the general power of expression. It gives the best opportunity to beget or foster right habits of voice culture, since the children are anxious to make the most favourable impression on their interested audience.

As an example of dramatization, the fable of *The Sun and the Wind* may be given as follows:

Wind. I am the Wind and I am stronger than you.
Sun. I am the Sun and I know I am the stronger.
Wind. I can blow down trees.
Sun. I can dry up streams and rivers.
Wind. I turn windmills and make big ships go over the sea.
Sun. I melt the snow and ice and make people keep in the shade.
Wind. See, here comes a traveller with a warm cloak on. Let us try who can make him take it off. The one who does this is the stronger. Are you willing?
Sun. Yes, I am willing. You may try first.
Wind. Wh! Wh! Wh! Ooo, Oo—oo—wh!
Traveller. How hard it blows! I must hold my cloak tight or it will be blown off.

Wind. Oo—oo—oo—oh! Why, the harder I blow the tighter he holds his cloak!

Sun. Now it is my turn. Stand aside, Wind, so that I can shine on him.

Traveller. How warm it is! This cloak is now too heavy, so, off it goes!

Wind. I see, O Sun, that you are the stronger.

Sun. That is because I use gentle means.

PICTURES

Since nearly all children delight in seeing them and are easily led to talk about them, pictures afford one of the most interesting and instructive means for aiding language development. The study of good pictures not only leads into the realm of the beautiful, fostering a taste for art, but it develops a habit of observation, appeals to the imagination, and encourages ready expression. Especially for its beneficent influence on artistic appreciation and on the vocabulary and general language form, is this class of material worthy of due consideration.

Certain principles should guide one in making choice of pictures for this purpose. They should be adapted to the child's stage of development, and not deal with subjects beyond the range of his understanding and experience. For Junior classes they might well depict child or animal life, or at least some phase of life more or less familiar to the young. The subject, too, should make an appeal to their interests. For this it is needful that it represent life and action, including some "touch of nature which makes the whole world kin". It is best when it suggests some simple story. A picture that is merely descriptive seldom makes an effective appeal to children. A beautiful landscape, lacking the human element, elicits from the class but a catalogue of the

objects depicted—a mountain, much snow, great rocks, some clouds, etc. Young children are too immature to appreciate the purely artistic stimulus of such pictures. For them the human element—life, action, the suggestion of a simple story—is needed to arouse interest and evoke suitable expression.

> According to the wealth and depth of our experience are we able to use the picture as a bridge of communication between our own soul and that of the artist. Show a child of six such a picture as Millet's "Angelus" and he will see in it a man and a woman, a wheel-barrow, a basket, and a fork. Probably he will enumerate all these; perhaps only the man, the woman, and the wheel-barrow. That is all the picture means to him. A child of twelve will give a fuller description of the visible features represented. He will see the field, will note the dress, attitudes, and relative positions of the figures; he may remark that it is sunset. He may possibly notice the colour-tone of the whole. Further than this the ordinary child will not go; further than this many an adult cannot advance. But to the seeing eye the picture means much more than this; indeed, it does not *mean* this at all. It means simple-hearted devotion sweetening arduous and humble toil; it means all the glorious spiritual richness of Christianity.—PROF. J. WELTON

The picture itself should not be common or tawdry, but artistic. A picture in colours is naturally more attractive than one in black and white only. Yet it should not attract too much attention to itself, since the aim is to awaken thought which will seek fitting expression through language. It is important also that the picture

be one not already familiar to the pupils. Fortunately there is a wealth of suitable material which can now be obtained at but small cost.*

For the first lessons, the picture should be large enough to be clearly seen by all the pupils as they are grouped near by. As a necessary preparation, the teacher should make a careful study of the picture, to have definitely in mind the story to be developed and the line of questioning to secure this. Before the picture is shown, it is well to have a brief talk or discussion to arouse curiosity and to lead to a keen, purposeful examination. The picture should not have too many points of interest, as attention would become scattered. After silent study by the class, the first questions should deal with the picture as a whole and the story it tells. Details come afterwards The questioning should have an orderly basis, leading the pupils to get a clear conception, resulting in a well-knit description. With Seniors, a written description should ensue, following the outlines developed in the oral narration. Juniors would give merely a connected oral account of what the picture means for them.

The various steps may be thus summarized:

1. Careful study by the teacher
2. Preliminary talk to awaken interest
3. Presentation and intense study of the picture
4. Oral description of the picture as a whole and of its chief features considered in natural sequence
5. Connected account given by various pupils
6. A written description following the oral outline.

*See Educational Pamphlet No. 5, *List of Reproductions of Works of Art, 1914*, issued by the Ontario Department of Education. It contains a classified list of works suitable for study and decoration, and a list of Publishers.

By way of illustration, the treatment of a well-known picture, "Blowing Bubbles", might be considered. As an introduction, the class might be asked about some pleasant ways of spending a rainy afternoon indoors, naming one that would give enjoyment to little ones unable to run about or take part in an active game. Inquiry might be made as to those who had ever tried blowing soap bubbles. Then they are told that the picture they are to see shows how a great artist has depicted his little son enjoying a favourite pastime. Now the picture is shown and, after a brief examination of it, the teacher questions as follows: "What is the chief thing you see in the picture? What is the boy doing? How old does he seem to be? Is he rich or poor? Tell why you think so. Would you like to know him? Why? Why does he sit so still? How does he seem to like the sport? What do you notice about the bubbles? How do you make them? How do you like the amusement? Now tell all the story".

LANGUAGE BOOKS

Language books are frequently of very great help, especially to inexperienced teachers in ungraded schools. They have value in outlining a definite course for the various grades and, at times, in indicating a method of presentation. They give illustrations of friendly and business letters, and of business forms, serviceable alike to teacher and pupils. Usually they present suitable material in the shape of stories, poems, and pictures. In addition, they contain many and varied exercises for language drill.

But most of them have serious defects, perhaps the chief being the emphasis laid on the formal side. Often they have been used to provide "busy work", largely

mechanical and lacking in interest or motive. This has contributed to make language seem a thing unrelated to thought—a matter essentially formal and abstract; for example, "Make a sentence from these words: pound, are, in, sixteen, a, there, ounces". At times the types of exercises are very poor, even bringing wholly wrong forms to the pupils' attention; for example, "Write the following sentence, using capitals and a period, 'His father had to take george to dr. king'". Sometimes these books insult the child's intelligence by trivial and uninteresting exercises; for example, "Fill in these blanks: The clock ——; —— reads". The children cannot afford to waste time and effort on such futile tasks. Many of the exercises are simply tests in spelling; for example, "Choose the right word: The (knew, new) teacher will be (here, hear) to-day". Very frequently, too, the language book directs too much attention to the use of quotation marks, contractions, and abbreviations, direct and indirect narration, etc.

It is well for a teacher to have some useful language books from which to obtain varied material and suggestions as to its effective use. But teachers should not be dominated by these books. They need other sources from which to draw stories and poems; they might with advantage keep a book for clippings from newspapers or periodicals, or for suggestions as to suitable topics. In senior grades, the pupils might be encouraged to give aid in making a collection of useful material.

CHAPTER VII

LETTER-WRITING

IMPORTANCE OF LETTER-WRITING

THERE IS danger that written composition may be regarded by pupils as a purely formal exercise, having little relation to the demands of actual life. Comparatively few persons ever employ the more formal and elaborate types of composition, such as narratives or essays; but everybody has frequent occasion to write letters. Therefore, as the commonest form of written expression, and as encouraging originality and self-reliance, letter-writing should be taken early in the Course and should receive much attention in every grade. The pupil receives invitations which must be acknowledged; from relatives at a distance come letters calling for answers; there may be challenges from rival school teams to be accepted or declined. The letter, too, is valuable because, as the most intimate and personal form of written expression, it develops the pupil's individuality. He writes directly to some one who is interested in what he has to say; there is thus a strong motive calling forth his best efforts.

THE FRIENDLY LETTER

The confidence and full co-operation of the pupils must be obtained before we can secure freedom and naturalness in this branch of the work. It is best to begin, therefore, with the friendly letter, as the form freest from what is formal or constrained. In the second or third school year, after the teacher has discussed the matter with

the class with the aid of models on the board, the pupils may write short notes to mother or father, to one another, to the teacher, to Santa Claus, etc. These letters may well omit some of the conventionalities required in later years, their chief value being in the free expression of the pupil's ideas. Such a form as the following might be expected:

"Dear Mamma,
I like to play ball.
I like to go to school.
I think of you very often.
Your little girl,
Rose".

The first letters in junior grades should usually deal with but one subject, so that paragraphing is not required. Pupils might write to father or mother for something they wish to get—a doll, a pair of skates, etc. They should ever remember to think of the person to whom they are writing, and to say what they consider the person would like to hear, and to say it as if they were actually speaking. It is of the first importance to have them, as early as possible, write their letters on note-paper, address the envelope, and send the letter. Such letters may be exchanged among pupils in the same or in different rooms. Soon, however, they may be sent, say once a month, through the mail; in some schools correspondence is regularly carried on with pupils at a considerable distance, perhaps in other countries. The school should carry on the work along the most interesting and practical lines.

The charm of the friendly letter lies in its naturalness. One should keep in mind the individuality of the person addressed and try to communicate clearly and pleasantly what such a person would like to hear. The style of the

letter should resemble that of interesting conversation. When too stiff or studied in tone, such a letter is dull and fails to give pleasure. Yet it should not become too informal, using slang, or cutting expressions short—in a word, there should be no indications of haste or carelessness. The language should be carefully considered, proper sentence and paragraph structure should be observed, the rules for capitalizing and punctuation should be followed. The friendly letter should be legible, clear, and courteous; it should show care and good taste in all points, and yet not appear studied or artificial.

PARTS OF THE LETTER

In the fourth school year, the pupils should know all the points to be observed in writing simple friendly letters. But the teacher should avoid too great attention to these formal points to the neglect of the thought; the matter, not the form, is of greatest importance. It is well to train pupils to give the address and the date properly, using two or three lines, if need be, to avoid crowding.

The heading of a letter shows the place from which it was written and the date of writing, both matters of importance when an answer is to be sent. If the writer lives in a city, the house number and the street should appear on the first line, the city and province on the second, and the date on the third. Each of these lines should begin a little farther to the right than the one above it. The period should mark any abbreviation as Ave., Ont.; a comma should follow the house address, the name of the city, and the month; a period marks the close.

In addressing persons who have titles, for example, Rev., Hon., Dr., no two titles having the same meaning should be used; Dr. Henry Pike, not Dr. Henry Pike,

M.D., nor Mr. George Poole, Esq. Yet if one does not know the initials of a clergyman, it is proper to write, The Rev. Mr. Ormonde. All persons have some title; if not Capt., Dr., etc., it is Mr., Mrs., or Miss; this should never be omitted from the address. The address is at the left and begins one line below the last line of the heading. This should give (*a*) the name and title of the person written to, and (*b*) on a line below, his post-office and province, if the latter is not the one in which the writer lives. Should the one addressed live in a city, his house number and street should appear on a line above the last.

The salutation should be found one line below the last of the address. The proper form depends upon the relations existing between the writer and the one addressed. A business letter would begin with "Dear Sir", an official letter with "Sir", a friendly note with "Dear Mr. Halcutt". Present usage holds that the salutation, "My dear Mr. Orville", implies a less degree of intimacy than, "Dear Mr. Orville"; the former is, therefore, to be preferred when writing to a comparative stranger but, when writing to a friend, "My dear John" is intended to express intimacy. Unless it stands first in the salutation, the word "dear" is not capitalized; but the term "Sir" or "Madam" or whatever the leading word of the salutation may be, always takes a capital letter. The punctuation following the salutation varies. Many good writers use a comma and dash; but the colon is recognized as equally correct. The form, "Gentlemen", is usually reserved for letters to business firms, the officers of an institution, etc., rather than for purely business letters.

In beginning the letter, there should be no need of making apologies; it is best to be punctual in acknowledging correspondence. There is no place for such pre-

liminaries as, "I take my pen in hand", or "I am thinking of writing to you". Without such useless introductions, begin at once with what you have to say. Similarly, when you have finished, close the letter without giving as a reason for so doing that the mail will soon be collected. It is equally out of place to say, after stating that you are well, that you "hope this will find you the same". All introductory excuses or apologies and all hackneyed phrases seriously impair the tone of these friendly messages.

In all written communications, pupils should be trained to give the greatest attention to the body of the letter, for this is the letter proper, the other parts being but the setting.

The complimentary ending begins about the middle of the first line below the body of the letter. In reality it is an abbreviated sentence; "Sincerely yours", means "I am sincerely yours". One must therefore see that the rules of grammatical construction are not violated. Constructions such as the following are then to be strictly avoided: "Hoping to hear from you soon, Yours truly, etc."; "Awaiting an early reply, Believe me, Yours sincerely, etc.". "Respectfully yours" is a form reserved for petitions, for public, or very formal letters. Care should be taken to have the ending in keeping with the salutation. If the letter begins with "Sir", it should not close with "Cordially yours"; or if the salutation is "Dear Mr. Joyce", the ending should not be "Most respectfully yours". The two should be nicely adjusted.

The address on the envelope should be so plain as to be unmistakable; indeed every pupil should be impressed with the need of rigidly observing all matters of good usage in addressing envelopes. The directions appearing on the envelope are the only guide the various officials

have as to the right destination of the letter. It is estimated that in the United States there go each year to the Dead Letter Office five million letters, containing about ten million dollars. They are sent there because they are illegibly or incompletely addressed, or else lack any address. The name should be written near the centre of the envelope; the other items should be placed exactly as in the address. It is usual to punctuate as in the address.

THE BUSINESS LETTER

In several respects the business letter differs from the friendly letter. A business communication should have these essentials—clearness, conciseness, and courtesy. The writer should avoid all clipped forms; for example, "Yrs. recd. and contents noted; would say in reply, etc., etc.". In business letters it is discourteous to neglect points of good form, but yet the communication should be made as brief as possible. The following is a good order to be observed:

1. Identify by date or by number the letter you are now answering.

2. Sum up the chief points or subject of this letter. At times it is wise to repeat in general terms the tenor of what you understand your correspondent to mean.

3. Take up each point, preferably in the order given in his communication, devoting a separate paragraph to each leading topic.

4. Answer directly and definitely any questions asked of you.

5. Make any explanations you deem necessary.

6. Lastly, broach any new subject you wish to raise.

7. In any letter do not mix up friendly and business matters.

FORMAL NOTES

A note is shorter than a letter proper and is written usually with the object of expressing but one main thought. Within the requirements of politeness, it should be brief. Formal notes differ from other communications in having no headings, no salutation, no complimentary ending, and no signature. They should be written in the third person throughout. In the lower left-hand corner, appear the place and the date. The date of the entertainment, the hour, and the place should be in words. No figures should be used except for the house number. The year is not given. The margins should be more generous than in other communications; the space above and that below should be about equal. So arrange the lines, if possible, as to have the names of the sender and of the recipient on separate lines. The recipient should never use the future tense (shall be delighted, will be obliged), since he is *now* either accepting or declining.

MODELS OF LETTERS

To make letter-writing appeal strongly to the pupils it should be made as real as possible. They should read and examine some bona fide letters from business men and write answers to them. The school should have collections of letters written to children by such masters as Robert Louis Stevenson, Phillips Brooks, and others. It is difficult for children to improve if they have only the crude efforts of their fellows as guides. For inspiration they need to see how the great writers have dealt with familiar matters in letters to children. A model such as the following from Phillips Brooks would probably do more to suggest improvement than any amount of criticism on their own shortcomings:

HOTEL DU NORD, BERLIN,
September 10, 1882.

DEAR GERTIE,—

This is Sunday morning. It is just after breakfast, about a quarter before nine o'clock. In a shop window on this street, I see a big clock every time I go out. It has seven faces, and each face tells what time it is in one of the great cities of the world. The one in the middle tells what time it is in Berlin, and all around that are the other great cities. Yesterday, as I passed it about one o'clock, I saw that it was about five in New York, so I know now that it cannot be quite three at home. You will not go to church for a good while yet, so you will have time enough to read my letter twice before you go.

I came here last Wednesday, and am going to stay here for some time. In fact, I feel as if I lived in Berlin. I send you a picture of the house, with a line drawn around my two windows. The children at the door are not you and Agnes. I wish they were.

The children in Paris all wore blouses, and the children in Venice did not wear much of anything. Here they all wear satchels. I never saw such children for going to school. The streets are full of them, going and coming, all the time. They are queer little white-headed, blue-eyed things, many of them very pretty indeed. They wear their satchels strapped on their backs like soldiers' knapsacks, and when you see a schoolful of three hundred letting out, it is very funny.

Only two houses up the street lives the Emperor. He and his wife are out of town now, or no doubt they would send some word to Toody.

Affectionately your uncle,

PHILLIPS

CHAPTER VIII

THE COMPOSITION LESSON

THE LESSON PERIOD

As COMPOSITION should never be a vague attempt to state thoughts not in the pupils' minds, there should in early years be full and immediate preparation for the exercise. A rough estimate would allow about one third of the lesson period for the step of preparation. Suppose the basis of the composition to be a short story. This should first be told effectively by the teacher, then analysed by the class to discover the chief topics and their right order. These should be written on the board, and various pupils should retell the whole or a part of the story in their own words. Incorrect or inelegant expressions should be tactfully corrected, and some suitable phrases placed on the board, together with words liable to be misspelled. The class should be put on guard against some common and serious errors of form which they are at this period trying to correct. There may remain on the board the words hard to spell, the order of the topics, the directions for neat work—other matters should be erased. Then, after a suitable motive for doing their best work has been suggested to the pupils, their written reproduction should begin.

Usually it is best to allow but a short time for this written work—from ten to fifteen minutes out of a lesson period of twenty-five or thirty minutes. All material should be in readiness for the work and every pupil should begin promptly. Since the step of preparation has dealt

with the material and its organization as well as with certain matters of form, the task has been made easy enough for every pupil to enter upon it without delay. Besides, if such exercises are taken frequently, they are less likely to be regarded as unfamiliar and therefore difficult. It is usually a strong incentive for a pupil to put forth his best efforts when he knows that he is limited as to time. Indeed, it is generally the case that the exercises written in the brief period given in class are better than those for which unlimited time is given at home. In composition, as in other subjects, good results come from a focusing of all one's powers on the task, not from any dawdling over it.

PREVENTION OF MISTAKES

The most satisfactory way of dealing with mistakes in written work is to take all possible care to prevent them. This should be the teacher's attitude from the outset, for few aspects of his task are so trying as the endeavour to reform careless habits of written work fixed by years of practice. To prevent mistakes from the beginning, two things are needful: every lesson should be carefully planned, and the language abilities of each child should be known. Then it is not so difficult to anticipate errors and to put pupils on their guard. The step of oral preparation is used to learn what pupils have to say and their way of saying it. In the fourth or fifth year, the order and importance of the several topics will be discussed; the board will be used in dealing with matters of form, such as spelling, the use of capitals, of punctuation marks, etc. One or two leading points in which general weakness is shown may well be impressed upon the class. Though most of the board work will be erased before the

writing in class begins, yet some matters, such as spelling, the order of the topics, a reminder as to paragraphs or sentences, might well remain.

Then the time of writing at the seats offers an excellent opportunity for preventing or remedying mistakes. During this time the teacher should move about to see what the different pupils are doing, giving most attention to those not hard at work and to those who are weak in language. In the junior grades, the pupils might inquire about spelling, about the correct meaning of a word or phrase, about the form of sentences, etc. When pupils are not hard at work, the teacher should find out the difficulty and remove it if possible. Looking over the work in progress the teacher can bring to the pupil's attention defects of thought, of language, or of form. Frequently this is most effective when it takes the form of a question, not of downright telling. "Is that what you mean to say"? "Where does this sentence end"? "How often have you used that word"? But the teacher's concern is wider than mere criticism—encouragement and stimulus are just as important. A word of commendation with perhaps a simple suggestion looking to better work will spur the writer on to renewed efforts. In the earlier years one or more pupils should write on the board while the others write at their seats. These compositions on the board offer the best means for carrying on class discussion and criticism. With proper oversight by the teacher, there need be little fear of copying from such board work.

SELF-CRITICISM

When the time given for writing has elapsed, all should be required to stop punctually, so that the step of criticism may begin. Every pupil should be directed to examine

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his own work carefully by reading it over three times, each time with but one particular object in view. The first reading is to see that he has said just what he meant to say; the second, to make sure that his sentence forms are quite right; the third, to take note of all matters of form or of the special points to which his attention has been directed in the first of the lesson. These matters would not be given sufficient attention if all were taken in but one reading. Experience shows that without this habit of self-criticism pupils will commit the most flagrant breaches of rules with which they are quite familiar in theory, and that, even when their errors are laboriously corrected by the teacher they will make the same mistakes over and over again. When the teacher does most of the criticism, he thereby strengthens his own powers of discrimination, not those of his pupils; he does work the pupils should do, he notes needful changes, and the pupils make these perfunctorily. His task is laborious and unprofitable; the pupil's task is mechanical and uninteresting.

But when each pupil is required to find his own errors and then to amend them, he realizes the importance of doing his work well at first and of avoiding faults previously committed without thought or a feeling of responsibility. It is *fundamentally* important to have each thus criticise his own performances with the direct aim of doing better. He is working then to satisfy, not the teacher, but his own ideal. This ideal should always be high, quite above his ability to reach at the moment. This method develops his judgment and makes it supreme; this critical sense can be acquired only by exercising it often. Pupils will not master the art of composition if the teacher does the work for them; the less they are required to do the less they are able to do.

All corrections should be of an intensely practical kind, not bringing self-consciousness or discouragement. It would, therefore, defeat the very purpose of criticism to notice many classes of mistakes in any lesson. Long ago Locke recommended the plan of correcting at first only the most serious fault in expression, and certainly it would be unwise to deal in any lesson with more than two or three of these blunders. The best efforts of pupils should be brought to bear on the improvement of one or two common and serious errors. When these have been pretty well eradicated, new matters will claim attention. Errors that are individual, not general, should be treated privately. But under no consideration should the correction of every mistake be attempted—this would mean that none would be effectively mastered.

> It is of no use to correct young children's work in detail. Leave it childish—boyish, girlish. Why should not the boy or the girl be allowed to write in the boyish or the girlish way, as well as to speak in the boyish or the girlish voice? The pedant corrects young composition into mature forms—a ridiculous and useless labour. You will distinguish between things positive, like spelling, which are distinctly right or wrong, and things relative and elastic, like the choice of words and phrases, which are good or bad according to circumstances. But for precocious conventionality in style I have no praise. Be chary of correction. By correcting too much you may easily check spontaneity, and spontaneity in the child is to the teacher of English precious above all things else.—SAMUEL THURBER

CORRECTION OF ERRORS

The compositions written on the board afford the best opportunity for making criticisms. The writers should be given the first chance to suggest improvements; afterwards the others in the class may tell, with reasons, what changes should be made. When matters of form—spelling, capitals, etc.,—or of sentence structure, or of the due order of ideas, have been thus discussed, pupils should be directed to search for and correct similar errors in their own work. In moving around during the writing the teacher will note some typical blunders, one or more of which may be brought to the notice of the whole class.

It is a mistake to allow pupils to write compositions on stray scraps of paper, for this will lead them to value the exercise lightly. At latest, in the fourth school year, each pupil should be required to have a proper exercise book in which all written language tasks should be neatly entered in ink. Each exercise should be dated; the briefer corrections should appear in the margin, the longer ones below. These corrections should rarely be made by the teacher—as far as possible full responsibility is to be thrown on the pupils. The teacher should examine these books regularly, and by a proper system of marks he should record his judgment of each pupil's work. The practice of many teachers of writing all corrections, or else of indicating the exact changes to be made, leaving to the pupil only the mechanical act of writing, cannot be recommended. On but rare occasions and only in the Senior Forms, does it seem to be advisable to have pupils exchange books for correction. It is well, however to read for all the class a few of the best exercises in nearly every lesson, and occasionally to show some of those conspicuous for neatness. It does not seem a necessary or a profitable

task for the teacher to read critically every exercise book in every lesson; but if the work is done systematically, he should see each pupil's book at least once a fortnight.

Especially in senior grades, the employment of a set of symbols lightens the teacher's work considerably. The following set would be found too elaborate for junior grades, but a few easily understood signs might be used in their case:

MARKS TO INDICATE ERRORS

S means spelling.
C means capitalization.
P means punctuation.
G means grammar.
∧ means something left out.
? means a doubtful statement.
! means an absurd statement.
X means not clear.
δ means strike out.
¶ means make a new paragraph.
A means an awkward construction.

REVISION OF WORK

Should compositions be rewritten? Clearly they should be when the pupil has done careless work. But, assuming that he has done his best, there is no great gain from requiring the rewriting of every exercise. The pupil will likely put forth more willing effort on a new topic than on the somewhat mechanical drudgery of copying an old one, making the suggested changes. He shows his understanding of criticisms by applying them in new forms, rather than by incorporating them as designated by the

teacher. Yet there are some advantages in rewriting, especially when its practice is not overdone. It might be sufficient in senior classes to have one composition in each fortnight rewritten after due discussion.

It is most desirable to have each pupil trained to do his best at all times. The custom of allowing several trials does not develop concentration, it wastes valuable time and usually develops careless habits of work. The habit of putting forth the best efforts from the start is fostered by two things—the use of books instead of sheets of paper, and a limitation of time. Even in earlier years, when working at the board, pupils should be discouraged from making many erasures. Indeed it is wise at times to require them to obtain the teacher's permission before using the brush. Make every pupil see the importance of having his thought clear in his mind before he attempts to express it.

In senior classes, it may be helpful for each pupil to note in the last page of his exercise book a few of the errors that he is prone to commit. There might be also a few directions in regard to means of improving his work. By occasionally referring to these pages, he will be able to judge how well he is avoiding known mistakes or employing known means of improving his expression.

THE TEACHER'S POINT OF VIEW

It would be vain to expect excellence in the first years of written composition. These first efforts will be in line with the early efforts at drawing houses, horses, or other objects with which the child is familiar. Even though matters of good form may be well taught at the outset, it does not follow that they will be correctly applied ever after. The teacher must be very persistent in recalling

them time after time, since they are overlooked in the pupil's haste. Yet once any important point has been well understood by the class, no member should be allowed to disregard its use.

In this subject there can be no uniformity of standard. Even on beginning school, children show marked differences in language ability. Those from intelligent, refined homes have usually ampler and more effective powers of expression than the children of careless, illiterate parents. There are, besides, great differences in the natural endowments of those in the same social scale. Except in certain essential matters of form, it is vain to expect all to benefit from setting a uniform standard. Individual treatment is requisite, so that each pupil may rightly develop his own capabilities. It is unwise to institute comparisons among the members of a class, except on rare occasions to spur on careless pupils. Each should be kept up to his own best standard, and commendation given to all, even to the poorest, for honest efforts to improve. Teachers should know that in language not every pupil is capable of soaring high.

CHAPTER IX

THE MECHANICS OF COMPOSITION

THE TEACHING OF MECHANICS

ADEQUATE communication of thought through writing makes demand on two distinct lines of effort: mechanical correctness and intellectual effectiveness. These require entirely different treatment and perhaps varying emphasis at different stages. Some educators contend that mechanical correctness should be emphasized early, especially as written execution is at first so new and difficult as to demand all the pupil's effort. No one, it is contended, can think clearly or write well if he fears severe criticism because of his inability to observe established forms. Yet careful consideration will make it evident that "Matter before form", is to be preferred to, "Teach the *how* before considering the *what*". The latter regards form as something wholly external, entirely independent of the thoughts to be expressed. The former assumes that the pupil learns all form—capitals, punctuation, sentence structure—much more readily and understandingly when he really requires them for suitably expressing his thoughts. The necessity and the occasion for teaching the mechanics of language expression should arise naturally from the need experienced by the child. He should see that they are a social necessity, facilitating communication by making the meaning clear. It is true also that, "an artistic sense of outward form helps a deeper mental system—the logical arrangement of thought".

These mechanical details are commonly matters of arbitrary and conventional usage and are best acquired

by first observing closely what that usage is. But when rightly understood through intelligent teaching, they should tend to become a fixed habit in writing. In transcription, done so freely in early years, the pupil must be required to produce a copy faithful in every detail. No careless work should ever be accepted; the training in close observation and perfect reproduction is of great value in many ways. Rules come later as a definite statement of what has been required in early practice. Yet merely incidental teaching will not suffice. Adequate practice in this matter requires a resourceful teacher, but it must never be allowed to become mere routine drudgery. Keep ever before the pupil the need of habitually observing certain recognized forms if he would make himself understood clearly.

Ordinarily we cannot make instruction in written composition so methodical that the various matters of form are kept quite separate and dealt with in different grades. In reality, when first the child begins to write, he is confronted with the whole problem of good form. At times it is clearly best to give immediately the help urgently needed, postponing definite explanation until the class as a body can be taught economically. As a rule, the illustrations for type lessons on form are best when drawn from the pupils' work.

Teachers differ as to the importance of requiring careful attention to mechanical details—some over-emphasize this aspect of the work, regarding thought too lightly, while others slight mechanical details and accept slovenly work. The result of the first attitude is that pupils, worried by attention to details of execution, regard composition with hearty dislike. The second makes pupils not only careless in questions of good form, but indolent in

effort. The extremes should be avoided. It may be taken for granted that definite, inspiring teaching, as well as constant, intelligent oversight, is needed to make right form a matter of fixed habit, and that supervised practice is the more important. It is not essential that the order of details given in the outline of the Course should be rigidly observed. As the Fourth, Fifth, and Sixth school years are accounted the best for the mastery and memory of form, they should be utilized in fixing the mechanics of written language.

In the teaching of mechanics, the inductive is the method to be followed. Present a series of illustrative examples and lead the pupils to discover and formulate the generalization. Then give varied exercises continued long enough to fix the rule. Usually it is not best to give special lessons for each separate feature of the numerous details included in good written usage. When, through proper teaching and practice, a pupil has obtained firm control of the essential points, other details may be taught, largely by reference to usage shown in books or in the teacher's board work. Probably the most effective way for testing and drilling the mechanics of writing is found in the dictation exercises. As a rule, the selection should be studied carefully prior to the dictation, for there can be no gain in having the pupils make mistakes that might have been prevented through proper attention. Ability to punctuate, to use quotation marks, capitals, abbreviations, to observe the usage regarding letters or business forms, can all be tested through dictation.

COMMON ERRORS IN WRITTEN WORK

In their first written exercises, pupils are apt to give short, scrappy sentences, the result, perhaps, of much

conning of their primers. There the sentences that first meet their eyes are of this kind: "See the pretty cat. Her name is Floss. Ben is our dog. He is a good dog. He has four paws", etc., etc. When such forms have become established as the result of the great efforts made by the child to master his early reading, it is not surprising that they reappear as the first types of his own written expression. If great care is taken to have the child give his statements at first orally in natural and varied form, this fault may be prevented or overcome.

When pupils begin to use connected expression, they often produce rambling, disjointed statements linked feebly together by *and, and so, then, but, so,* etc. Commonly, they write sentences of one uniform pattern, repeating the same words and phrases. Their utterances often lack point and conciseness. Give them abundant illustrations and practice in varying the beginnings of their sentences, with the direction to place *and* within the sentence, not at the beginning. Encourage them to say over their expressions quietly, so that the ear may be a guide as to whether or not they sound well.

In practically all grades certain types of mistakes are frequent: (*a*) The omission of a vital part of the sentence; (*b*) the lack of agreement between the subject and the predicate; (*c*) confusion in the use of the past tense and the perfect participle; (*d*) a wrong use of the conjunctive pronoun, both in form and in position; (*e*) the substitution of adjectives for adverbs; (*f*) a careless choice of prepositions; (*g*) redundancies and faulty idioms.

As a rule, it is safer not to encourage the use of participial phrases, since they are often loosely linked with the word they modify. Pupils in Form III should be

taught the simple rule about the right order of words and phrases in a sentence and should then be made to observe it in their own writing. It may be stated thus: "Things thought of together must be mentioned together".

DIRECTIONS FOR WRITING

Some simple directions for avoiding clumsy and ineffective constructions might well be discussed from time to time with the pupils, and their application shown by abundant black-board illustrations. In Form III, pupils should be encouraged to keep in their composition books some easily understood rules, such, for instance, as these:

1. Know well what you mean to say.
2. Say it clearly and naturally.
3. Short sentences are better than long ones.
4. Vary the form of your sentences.
5. So long as the sense is clear, the fewer words the better.
6. Do not use the same words or phrases too often.
7. Do not repeat what you have once said.
8. The best way to test your writing is to read it aloud.

SENTENCE STRUCTURE

In intermediate and senior grades, the value and the structure of complex and compound sentences should be regularly brought to the pupil's notice. Occasionally attention may be directed to the superiority of these sentence forms for expressing such easily understood relations as time, place, or manner, and notice may be directed to the various terms used to connect such propositions. The teacher's task is to lead the pupil to understand and to

admire fine sentence structure, to examine the word groups and their arrangement, to observe the effect as to clearness, force, etc. Gradually he is led to employ longer and more difficult sentence structure, suited to his ability to see things in a more complex relationship. By easy stages he may learn to recognize the various substitutes for a dependent clause—appositive, participial, and prepositional phrases, as well as single words—and may note that these convey the meaning more concisely. Then after having studied effective sentence structure in the writings of others, he should endeavour to apply this knowledge in his own compositions.

PUNCTUATION

The child finds great difficulty in punctuation. In his oral speech there is nothing corresponding to it; nor is the child of eight or nine able to realize that discourse is made up of word groups whose relation to one another is indicated in part by these signs. He may have been drilled to reproduce faithfully all these marks in his transcription, but this was merely blind imitation. Now, at the age of nine or ten, after considerable practice in the writing of original stories and letters, he is, as a rule, able to employ correctly the period and the question mark. But the comma, the semicolon, and the exclamation point still give him much trouble. In earlier years, his written compositions were in such simple form that skill in punctuation was not demanded. But as his written expressions become more complex, the need of these aids to make clear his meaning is felt, and then he is ready for this instruction.

The practice of introducing punctuation early in the Course and of impressing it by special formal lessons and

definitions is not to be commended. The pupil must be able to analyse his thoughts and to discern the relations of their different parts, before he is in a position to appreciate the rules of punctuation. Some help comes from examining a well-punctuated paragraph in the reading book, and still more from requiring punctuation in connected dictation, though in early years the marks are told to the class. Yet punctuation should be taught chiefly in connection with the pupil's own composition, rather than as a thing apart. He knows the thought to be communicated, but the different meanings it might suggest to another, according to various schemes of punctuation, should be discussed. Pupils might be asked to give the meaning of an unpunctuated sentence given by one of their number and placed on the board. Then the aid in interpretation given by punctuation would be made evident.

The aim is to have punctuation, like penmanship, become automatic, but it must first be a matter on which attention is focused and to which due consideration is thereafter given. Now, while pupils may recite punctuation rules glibly, it is found that they rarely apply them correctly on their own initiative. Moreover, in this matter, it is practically impossible to store up skill to serve some remote need. It seems best not to lay too much stress on this point until the Senior Third Form is reached. In early years the pupils should be encouraged to write short sentences not needing internal punctuation. Above all, the teacher should remember that there are few fixed rules in punctuation, the modern tendency being to use marks only when absolutely required to prevent misunderstanding of the meaning.

THE USE OF OUTLINES

Is the use of outlines advisable? This question has received much consideration from teachers, who yet are divided in their opinions. An essential element of good expression is clearness, and this requires logical sequence of thought. Assuming abundant knowledge of the subject, together with a just perception of the relative importance of its parts and of the relations of these parts, composition means an intelligent effort to arrange and express thought in the best way. The outline implies that the material is organized; it is needful in writing as in drawing. Such organization is often done simply, perhaps unconsciously. Yet for well-connected utterance of any length there must be right arrangement either in the mind only, or else put on paper. Rare ability or long practice in orderly thinking may make such steps less evident, but does not dispense with them. The outline aids in logical development, in orderly arrangement of the parts, and in securing unity and coherence. Each detail appears under its proper heading; each division is so arranged that it follows naturally from the preceding part, and leads appropriately to the succeeding part; thus the subject progresses in an orderly way from start to finish. Nor is this exercise unfamiliar; the pupils are accustomed to have such outlines placed on the board in history, geography, and other studies; in literature they analyse the selection and give appropriate titles for the several topics; thus have they learned by experience the importance of orderly arrangement. It may, indeed, be said that much of the value of composition comes from clear, orderly thinking which a proper training in this subject develops.

The use of outlines should be a help, not a hindrance,

in good writing. In the first two or three years they are little needed. Where the material is a story or a simple poem, the order of events is clearly fixed. The child should know that every story has a beginning, a body, and an end. It is when original work is begun that the need of planning is felt. Then the matter is discussed orally in class, the various divisions of the subject are given, their order is considered and shown on the board. This process does not unduly restrict the child's freedom; on the contrary, by knowing what points he is to deal with and in what order, he has one considerable difficulty overcome. The topics should be few, but comprehensive, without many subdivisions. The aim should be, while avoiding omissions or repetitions, to cover the whole subject in a clear, concise way.

But there are wrong uses of outlines. Some language books give many exercises like the following. A picture shows a mouse looking at a trap baited with a piece of cheese. Underneath are these questions:

"What once came to a trap? What did he think he must do? How did the cheese smell? Who wanted some of it very much? What did he touch it with? What happened? Who was caught"?

What is the result of such questions? The pupils write suitable answers to each question, and so have a connected story. But did they compose? All they were required to do was to turn the words around from question to answer: "What was in the trap"? "Some cheese was in the trap". The proper motive for composition is conspicuous only by its absence. Whatever composing there is, was done by the teacher in preparing the series of questions.

In telling the story of Browning's *Incident of the French Camp,* the following outline would supply ample details for a class in Form IV:

1. Napoleon: his appearance; his train of thought
2. The boy: his coming; his news; its effect
3. Death of the boy: opinion of him.

Pupils need direction and practice to enable them to make suitable plans for writing. They will be aided by observing simple rules of order, such, for instance, as the following:

1. Set down a list of all your ideas in regard to the subject.
2. Cross out any that have no clear relation to the main interest of the subject.
3. Arrange the others in the order you consider best.
4. While omitting no important point, try to avoid repeating the same thing.
5. Plan to have a suitable beginning and an effective ending.
6. The completed list should give a clear conception of the whole subject.

"What is that," asks Coleridge, "which first strikes us at once, in a man of education, and which, among educated men, so instantly distinguishes the man of superior mind? It is the unpremeditated and evidently habitual arrangement of his words, grounded on the habit of foreseeing in each integral part the whole that he intends to communicate. However irregular and desultory his talk, there is method in the fragments". Indeed, the very basis of composition is orderly thinking.

MODELS

There is lack of unanimity among teachers as to the use of models in elementary schools. Yet all agree that it is unwise to encourage conscious imitation by young children. But the child is trying to acquire skill in a most difficult art, and he needs for direction and stimulus to have work better than his own brought clearly to his attention. The desirability of good models is nearly as great in composition as in reading or drawing. Every good writer owes to imitation, perhaps unconscious imitation, much of his skill in expression. On this point Professor Minto thus states his views:

> The obvious truth is that the man who writes well must do so by example, if not by precept. In any language that has been used for centuries as a literary instrument, the beginner cannot begin as if he were the first in the field. If a man writes effectively without giving a thought to the manner of his composition, it must be because he has chanced upon good models, and not merely because he knows his subject well, or feels it deeply, or has a natural gift of expression. He can spare himself the trouble of thinking, because his predecessors have thought for him; he is rich as being the possessor of inherited wealth.

The good models may be the best work of the class, read as an encouragement to others; poor compositions should be passed over in silence. Perhaps a still better inspiration comes from the teacher's work done in a craftsman-like way on the board. To witness a piece of work in the doing is far more educative than to examine it when done. For seniors the examples of what skilful writers of English have done will be of much service. As a rule,

the model should follow, not precede, the pupils' expression. They should be left free to do their best, uninfluenced by what some one else has done along the same line. Comparisons should be made rather with the object of stimulating the pupils, through their admiration of excellent work, to put forth still greater efforts; care should be taken to prevent discouragement. The object will be best attained when the pupils are led to read with eager, delighted attention suitable books of the best writers. Naturally, their power to express will come long after and be ever dependent on their power to appreciate. But it is not possible to acquire the literary form of English except through the pleasurable, attentive reading of good books. The reading habit presents literary English as an actual reality, and familiar association with it results in the adoption of its forms. Close acquaintance with the best literature makes rules of rhetoric almost superfluous. The teacher's duty is to have pupils listen to good speech and to read good speech, always with interest and attention, so that in turn they may use good speech in their oral and written utterances.

In connection with the details of the Course in Composition for each Form, the following topics will receive consideration:

1. The material for the different Forms and where it may be found.

2. The principles to be observed in selecting it.

3. The methods to be pursued in conducting the written work, with illustrations.

4. The general principles to be followed in criticising and marking compositions.

CHAPTER X

FORM I

DETAILS OF THE COURSE

CHIEF AIMS

THE CHIEF aims of the Course in Composition for Form I are to secure for the pupil fluency in conversation and a greater amount of freedom in expressing orally his daily desires and observations and in relating the experiences of his own active life. To accomplish these ends, the pupil's vocabulary must be extended; his misuse of certain words, due to his erroneous interpretation of their meaning, must be corrected or modified; and his forms of speech must be gradually moulded and improved.

CHARACTER OF THE WORK

On account of the mechanical difficulties to be overcome, it will be clear that in the pupil's first year in Form I, very little written work should be required beyond the copying of easy sentences from the black-board or the Reader and the reproduction of short, suitable parts of memorized prose or verse. In the second year, however, much transcription of sentences should be done neatly, in the pupil's best handwriting, with due attention to correct spelling, capitals, and punctuation marks. Sentences, very short stories, and poems may be written from memory; and practice in the writing of very brief notes and friendly letters may be commenced.

MATERIAL FOR TRANSCRIPTION

Sentences to be copied from the black-board should, ordinarily, be selected from thoughts which the pupil has already expressed orally in connection with his own observations or actual experiences. In the sentences to be transcribed from the Reader, both the language and the thought conveyed should appeal to the pupil. The sentences should be natural and childlike, and good standard forms of speech should be used. They should be drawn from suitable literature and should embody questions and statements regarding familiar objects and matters of interest in the home or school life of the pupils. They should contain such language and forms of expression as the pupils may be expected to adopt in their free compositions.

The sentences may be in the form of questions about the sun, the moon, the days of the week, the months of the year; questions and answers concerning pet animals, birds, trees, games; and the proper expression of actions and little incidents within the pupil's experience, as:

Which day of the week is this?
In which month is Christmas?
Do rabbits eat clover?
Yes, they are fond of clover.
The horse is galloping.
Is the pony trotting?
I fell from the swing.
Did John jump from the platform?

ORAL EXERCISES TO CORRECT FAULTY EXPRESSION

Even as early as in Form I, some oral exercises will be found necessary to correct faulty expressions. The sentences to be copied from the board and transcribed from

the Reader should be constructed or selected to supplement these previous oral exercises. The sentences may illustrate agreement, for example:

Mary skates well.
The bird sings.
The girls skate well.
The birds sing.
The boys are here.
Cats have claws.
Were you ill?
Yes, we were both ill.

The sentence may also show the proper use of the italicized words as, for example:

Who *did* that?
Mother has *done* all the work.
Have you *seen* Rover?
No, I have not *seen* him.
James *came* yesterday.
We *caught* a fish.
John *isn't* here.
Isn't it *too* bad?
Yes, it is too bad.
He *would have* liked to come.
I wished you *could have* been with us.
These boys *are* strong.
Those girls *were* nice.
You and I have plenty.
You and I saw the thief.
Am I the boy?
Am I not going?
Are you and I going?

To the above may be added exercises in copying sentences, previously given orally by the pupils, showing the proper use of *a* and *an*, as:

I have a cherry and a plum.
Have you an orange or an apple?
Is it an egg?

MEMORY WORK FOR TRANSCRIPTION

In selecting for transcription suitable parts of memorized prose or verse and short stories, the same purposes should be kept in view, namely, to accustom the pupil to the use of exact language and correct forms of expression; for example:

The story books *have told* you
  Of the fairy folk so nice,
That *make* them leathern aprons
  Of the ears of little mice;
And *wear* the leaves of roses
  Like a cap upon *their* heads,
And *sleep* at night on thistledown,
  Instead of feather beds.

There are no fairy folk that *ride*
  About the world at night,
Who *give* you rings and other things
  To pay for doing right,
But if you do to others what
  You'd have them do to you,
You'll be as blest, as if the best
  Of story-books were true.

—ALICE CARY

PRACTICAL EXERCISES

The pupil should also have an abundance of such exercises as writing his own name, the name of his parent,

teacher, schoolmate. These should be written, first in full, and then by using initials. He should also have practice in writing his Christian name, surname, address, the address of his parents, of his brother, sister, teacher, doctor, minister. These exercises may be supplemented by questions set for seat work, such as:

Write in full the names of five of your schoolmates.

Write them again, using the proper initials.

Write the Christian names of four people in your home or school.

Write the surnames of four people named in a book or story you have heard or read.

Write the title for each of these, as: Miss, Mr., etc.

Write the name of your dog, or of any dog you know, of any horse, canary, or doll.

MODELS

In teaching the simplest sentence forms, a model may be given, such as:

My dog swims in the river.

and the class may be asked to write sentences on any such subjects as: my bird, my cat, the bear, the tree, the plums, the oranges, my schoolmates. The pupils select a certain number from a list of subjects suggested or choose their own subjects.

The model may be written in question form, as:

Do horses eat grass?

and the pupils may be asked to construct questions about: the chalk, the brushes, the paper, the slates, the caps, or about any other subjects they choose.

BLACK-BOARD WORK

There should be much writing on the black-board of the pupils' approved simple statements, questions, and answers; first, by the teacher to their dictation; secondly, by the pupils to the teacher's dictation.

Their simple statements and short stories from memory may also be written by the teacher, and may in turn be dictated by the teacher and written by the pupils. This work should be continued until such time as the pupils are able to write from memory brief stories which have been previously given or reproduced by them orally.

Good sentences previously constructed orally by the teacher and the pupils should, at appropriate stages, be placed upon the board and carefully copied by the pupils. These should embody illustrations of all the technical work—the use of initials, capitals, abbreviations, the period, and interrogation mark—prescribed in the Course for this Form. Selections for transcription from the Reader and other books and from memorized prose and verse may also be made, to illustrate the technical work required by the Course for Form I.

FROM ORAL TO WRITTEN WORK

Although this stage of advancement is often spoken of as the transition stage from oral to written composition, it must not be considered that, because written composition begins, oral composition ends here. Oral expression must be further developed and continued with, and as a preparation for, written composition. From the close connection existing between oral and written expression, it will be seen that the conditions essential to success in oral composition will also be necessary in written work,

and that the Course and the material for written expression must necessarily follow in the same channel and be of much the same nature as that for oral expression.

STORIES FOR REPRODUCTION

The oral work of Form I naturally leads to the written reproduction of similar material. It is desirable that the pupils take great interest and pleasure in reproducing these stories, etc., that they know well the parts or incidents of the story, and that they see and arrange these in their proper sequence.

FAVOURABLE CONDITIONS

It will be necessary, in written as in oral work, to stimulate, encourage, and lead out the shy and backward pupils, and perhaps to restrain the rambling and voluble. The pupil should be surrounded with congenial influences and be assured of the sympathy of his teacher and classmates. When a boy writes to his schoolmate to tell him what has happened at school or to his mother at home to tell her of some interesting event in his holiday trip, he is usually composing under favourable conditions.

ROUGH BEGINNINGS

As in all art work, expression should begin with the simplest exercises in portraying or reproducing in rough form, and should afterwards proceed to more cultured efforts in original work or self-expression. This original work may, for example, take the form of a brief letter home, an incident in the pupil's life, a description of what he has done or has seen done by the baker or the grocer, the farmer or the carpenter.

MEMORIZED STORIES FOR WRITING

Stories to be written from memory by this Form should be simple, brief, interesting, clear, and well defined as to: (*a*) introduction or situation of affairs, (*b*) details of what took place, (*c*) result. It is better not to trouble the pupil with the moral. Stories of the style of: *The Cat and the Cream Jug, The Crow and the Pitcher, The Dog and the Shadow, The Fox and the Goat, The Fox and the Crow,* etc., will be found fairly suitable for this Form, if not too long.

PICTURES

The illustrations in the First Reader furnish materials for picture study as a basis for simple composition exercises. At first, the teacher by means of questions guides the pupils' observations of the picture. At a later stage, each pupil is asked to look at a picture to be studied and tell its story as he thinks it. This gives free play to the imagination and secures variety of thought and expression.

Take, as an example, the picture on the third page of the First Reader:

What shall we call this little girl on the stool? (Names selected by different children—Mary, Jane, Ann, Muriel, etc.

Who is the man? (Her father, her uncle, etc.)

What has her father been doing? (Reading his paper)

What is Jane doing? (Closing her father's eyes)

Why is she doing this? (Various answers. She wants him to tell her a story. She wants to tell him a story. She wants him to guess who is closing his eyes.)

What will her father do? (Various reasons. He will tell her the story of *The Escape of a Slum Kitten.* He will listen to her story of what she did at Grandma's. He will guess that it is mother who is closing his eyes. . . .)

Ann is asked to tell the story in the picture. She says:

Father has been reading his paper. Jane stands on a stool behind his chair. She claps her hands over his eyes. She wants him to tell her a story. . . .

John is asked to tell the story as he sees it in the picture, and the teacher writes it on the board as he speaks:

Mary crept up on a stool behind her father. She clapped her hands over his eyes so that he could not read. She asks him to guess who is behind him. . . .

If there is time, William may tell the story as he sees it, and the teacher may write it on the board.

The pupils may copy one or other of these stories at seats, with due regard to paragraphs, spacing, capitals, and periods. The pupils may now read the story as it is told in the Reader.

BRIEF NOTES AND LETTERS

Nearly all children take pleasure in writing notes and brief letters to their friends and are proud of their ability to convey messages in written form. The marvel, that on the paper there are real words with all the meaning of spoken language, appeals to them. Pupils at this stage may be given easy work in notes and short letters, such as the following:

Write short notes to:

1. Your mother, telling her of two or three things you have done to-day.

2. Your father, telling him about a runaway you saw this afternoon.

3. Your teacher, asking him for a half-holiday this afternoon, as it is the day of the Fair.

4. Your seat-mate, asking him to come to your home to play or to stay all night with you.

5. Santa Claus, asking for a Christmas toy.

6. Your brother, telling him of a bonfire you had and how you made it.

7. Your sister, asking her, since you are ill, to come to your room and read you a story.

COMPOSITION OF BRIEF NOTES

The first notes may be developed as follows, the teacher writing the letter on the board as the pupils give the answers to the questions:

To whom are we writing? To mother.

Then we shall commence it in this way: Dear Mother,— (the teacher writing it in place as below).

What shall we tell her? I mended my bob.

How did you do it? With hammer and nails.

What did you do next? I went to school.

After school what did you do? We coasted down the hill and broke the bob again.

Now we shall close by letting mother know who wrote this note. This is one way to do it (writing the conclusion of the letter as below).

Tell her now the name of the place from which you are writing and what day of the month it is. Place this at the top of the page at the right-hand side.

The teacher will have written a letter similar to the following:

January 13, 1912.

Dear Mother,—

I mended my bob this morning with a hammer and some nails. Then I went to school. After four o'clock, Ross and I coasted down Pool's hill. We upset the bob, and broke it worse than before.

Your loving son,

William Gee.

The following note may be developed in much the same way:

To whom are we going to write?
Why are we writing to her?
How long were you absent?
When?
Why were you not in school?
Why are you writing your own note?
How are you going to close this letter?
On what day was it written?

May 5, 1912.

Dear Miss Domsie,—

Will you excuse me for being absent all day yesterday? I was ill. Mother is not at home.

Your pupil,
Jennie Black.

The model of a simple friendly letter will be found in the Text-book, *Ontario Public School Composition and Grammar,* on page 26, but this letter is much too long for the pupils of this grade.

CORRECTIONS AND CRITICISMS

All corrections and criticisms should be made in kind and inspiring tones. The good points in the work, the writing, the spelling, the capitals, etc., should be commended, and the pupils should be encouraged to do their best to produce neat and accurate work. The teacher must not expect too much at this stage. It will not be necessary to deal with all faults in expression, but the greater errors and those common to the majority of the class should be taken up, and the sentences, short stories, or notes should be rewritten with a view to correcting them. No careless mechanical work should be accepted.

From the early difficulties the child experiences in learning to talk and to use conventional forms, we can see the main lines along which assistance can be given him. The child says:

Axe the wood.
It is me.
He don't want the book.
We runned hard.
We deaded the fly, etc.

The teacher's own model language will be a strong influence in correcting the pupil's language; but the resourceful teacher will not fail to use different ways of correcting such errors and of making the pupils familiar with the proper forms of expression. Sometimes it is necessary simply to make the correction as the error arises; at other times special exercises are required:

1. The teacher says plainly:

We do not say, "Axe the wood"; we say, "Chop the wood".

Say, "It is I".

Good talkers say, "He doesn't".

2. When practicable, the action may be performed or a picture of the action shown for the class to interpret in words, as: The man is chopping the log. He chops the tree.

3. The teacher asks the pupils to use these words in sentences, such as: John is chopping wood. Have the men chopped the wood? Chop away, wood-cutter.

4. He may leave blanks to be filled up as: Men..... wood in the winter. Women do not.....trees down.

In junior classes, wherever possible, the exercises should be associated with the work or action in each case, so that the drill in proper forms may not appear to be connected with words only.

CHAPTER XI

FORM II

DETAILS OF THE COURSE

When the pupil is ready to commence the Course of Form II, he is able to write legibly. He has transcribed sentences from the Reader and has written short sentences from dictation and also from memory. He is now prepared for exercises in writing his own thoughts, in reproducing the contents of some story known to him, in telling in his own way an original story, or in giving an account of some personal incident.

As additional preparation for the work to be taken up in this Form, there should be:

1. A review of the work of the preceding Form; further exact transcriptions of (*a*) good sentence forms, (*b*) model letters, (*c*) brief compositions in prose and poetry.

2. Memory reproduction of good prose and poetry.

OUTLINE OF NEW WORK

The new work for this Form may be classified as:

1. Writing of known stories
2. Writing of original stories
3. Writing of personal experiences in the home, the shop, the factory; in games; with pets
4. Writing friendly letters, using note-paper and envelopes
5. Study of the paragraph (sentence group) as a unit of expression
6. Organizing of all written sentences into paragraphs.

TRANSCRIPTION

This work should follow the course in oral composition in the *Ontario Public School Composition and Grammar.*

The sentences for transcription in Form I were selected for their clearness and simplicity. The adage or proverb may be taken as a model, for example:

A new broom sweeps clean.

These sentences for Form II should include statements, questions, and answers, and also sentences exclamatory in form and periodic in style, as:

What a monstrous tree!
Up the hill he heaved the stone.
Better three hours too soon than three minutes too late.

Such sentences as require careful arrangement of the parts should be copied and studied, for example:

Early in May, a pair of robins began building a nest in the elm tree near the river.

In company with a large number of his friends, he crossed the ocean and founded a city.

This little purse, the old man put in his pocket.

One day, when looking sadly into the stream and thinking of his lost sister, he saw a face like hers looking up at him.

SENTENCES TO IMPRESS CORRECT FORMS

The pupils should copy from the board sentences constructed to impress correct forms of expression that have already been drilled upon orally, as:

I shall teach you better.
Am I not as tall as he?
Were you here yesterday?
Father (not *Father he*) came in and sang for us.

Are there not fewer apples than there were?
Each boy sits in his place.
Doesn't this horse trot well?

SENTENCES TO IMPRESS TECHNICAL WORK

The pupils should also transcribe many sentences previously noted by the teacher and pupils as incorporating parts of the technical work prescribed for this Form; for example, the use of capitals, punctuation, contractions, and abbreviations; the names of the days of the week, the months of the year, the seasons.

John, will you name, in order, the days of the week?
The days of the week are, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.

The class may write sentences, similar to the above, regarding the months and seasons.

To-day is Thursday, May 22nd, 1913.

The class may write similar sentences on the days of the week as:

To-morrow will be ————. Yesterday was ————.

December, January, and February are winter months in the northern parts of the world.

Thirty days hath September,
April, June, and November.

Give me of your bark, O Birch-tree.

O star light, O star bright,
First star I see to-night,
I wish I may, I wish I might
Have the wish I wish to-night.

The "O" and "I" and the punctuation should be noted in the foregoing.

PRACTICAL EXERCISES

Exercises such as the following may be given for seat work:

1. Make a statement about each of these places: Toronto, Ottawa, Hamilton, London.
2. Write the names of five other places near your home.
3. Write the names of the days of the week, (*a*) in full, (*b*) in short form.
4. Write the names of the months of the year, (*a*) in full, (*b*) in abbreviated form.
5. Write the names of the seasons—the summer months, the winter months. (The names of the seasons are not to be written with capitals.)
6. Write the names of the cardinal points, (*a*) in full, (*b*) in abbreviated form. (When written in full, the names of the cardinal points are not to be written with capitals.)
7. Tell of something you did each day last week.

BLACK-BOARD WORK

When the pupils have completed the work, the teacher may write the sentences on the board, calling attention to any difficult parts.

The pupils will then compare their work with the work on the black-board, note the errors, and afterwards rewrite correctly the sentences in which these occurred.

LETTERS FOR TRANSCRIPTION

In addition to transcribing the letter found in the Text-book on page 26, other good forms of letters may be copied, such as the letter of the deaf and blind girl, Helen A. Keller, to the poet, John Greenleaf Whittier. The teacher should remember that this work in transcription is of little value unless the pupils are required to pay careful attention to writing, punctuation, and spacing.

December 17, 1890.

Dear, kind Poet:

This is your birthday; that was the first thought which came to my mind when I woke this morning, and it made me glad to think I could write you a letter and tell you how much your little blind friends love their sweet poet and his birthday.

This evening they are going to entertain their friends with readings from your poems and with music. I hope the swift-winged messenger of love will be here to carry some of the sweet melody to you in your little study.

If I were with you to-day, I would give you eighty-three kisses, one for each year you have lived. Eighty-three years seems very long to me. Does it seem long to you?

The happy Christmas time is almost here! I can hardly wait for the fun to begin! I hope your Christmas Day will be a very happy one, and that the New Year will be full of brightness and joy for you and every one.

Your loving little friend,

Helen A. Keller.

The following letter is from Julian, the grandson of Mr. Thomas Huxley. He had been reading *The Water Babies,* written by Reverend Charles Kingsley, a great friend of Mr. Huxley's:

Dear Grandpater:

Have you seen a Water Baby? Did you put it in a bottle? Did it wonder if it could get out? May I see it some day?

Your loving grandson,

Julian.

The grandfather's reply:

March 24, 1892.

My dear Julian:

I never could make sure about the Water Baby. I have seen babies in water and babies in bottles; but the baby in the water was not in a bottle, and the baby in the bottle was not in the water.

My friend who wrote the story of the Water Baby was a very kind man and very clever. Perhaps he thought I could see as much in the water as he did. There are some people who see a great deal, and some who see very little in the same things.

When you grow up, I dare say, you will be one of the great-deal seers; and see things more wonderful than Water Babies, where other folks can see nothing.

Give my best love to Daddy and Mammy.

Ever your loving
Grandpater.

PROSE FOR TRANSCRIPTION

In addition to selections from the Reader, such compositions in prose and poetry as the following may be transcribed:

Bees and Fruit

Spring, lovely spring has come. The fruit trees are clothed in white and are full of perfume and beauty with all their lovely blossoms. Standing under a tree, we hear a humming sound made by the wings of numberless insects; looking up, we see honey-bees, and bumble-bees, moths, and flies, and wasps. What are they all doing? They are feeding on the nectar of the flowers or gathering pollen—the yellow dust on the little spines within the bloom. This pollen is made into wax for combs or into food for their young. The insects are very busy, each intent upon its own work, and looking after its own needs. But, at the same time, they are doing another kind of work for us, and without their help we should get no fruit. A bee pushes its head into a flower in

order to reach the honey, and some pollen sticks to it; then it goes to another, and some pollen is rubbed off. By this process, the setting of fruit is made sure. If pollen from one blossom is not carried to another, the fruit will not set. How much, then, do we owe to these tiny workers!

Autumn

October! How lovely are the woods now; the leaves have changed from their summer green to all kinds of varied colours, scarlet, and crimson, golden yellow, brown, and russet, and every shade between. Soon they will fall and carpet the ground, and the trees will show limbs and branches bare against the sky. Nearly all the birds are gone; they have flown away to the south to spend the winter, because if they stayed here, they could get no food. The sparrows, crows, woodpeckers, and chickadees remain, as they are able to find enough to eat and keep them warm. The squirrels have been busy gathering nuts and hiding them away, so that they may have food when the cold weather comes, and it is too stormy for them to go out and gather the cones from the tops of the pine trees. These they pick to pieces in order to get out the seeds that are between the scales. Autumn is often a lovely time of the year, but it makes one sad to see all the flowers wither and die, and all the beauty of summer pass away.

Snow-flakes

It is a pleasant winter day, cloudy and not very cold, little flakes of snow are slowly falling; there is hardly any wind. Look at the flakes on the dark sleeve of your coat; each one is a marvel of beauty. There are many different patterns, but all are thin and flat, and have six points. This is the way in which crystals are formed when water freezes. All the snow about us is made up of millions upon millions of these crystals. We do not often see them in their beauty, because they are so frail and thin that the wind breaks them up into little pieces; or, if the weather should be mild, they stick together and form large flakes, in which the patterns can be no longer seen. How wonderful and how beautiful are even the commonest works of God!

POETRY FOR TRANSCRIPTION

1. Said young Dandelion,
With a sweet air,
"I have my eye
On Miss Daisy fair".

2. Before green apples blush,
Before green nuts embrown,
Why one day in the country
Is worth a month in town.

3. Heap on more wood,
The wind is chill,
But, let it whistle as it will,
We'll keep our Merry Christmas still.

4. Again the sunny month of May
Has made our hills and valleys gay.

5. The feathered people you may see
Perched all around in every tree.

6. Come, ye thankful people, come,
Raise the song of harvest home;
All is safely gathered in,
Ere the winter's storms begin.
God, our Maker, doth provide
For our wants to be supplied;
Come to God's own temple, come,
Raise the song of Harvest Home.

7. Oh, roses and lilies are fair to see,
But the wild blue-bell is the flower for me.

8. How pleasant the life of the bird must be,
Flitting about in a leafy tree.

9. The Queen of the Spring, as she passed down the vale,
Left her robe in the trees and her breath in the gale.

FRIENDLY LETTERS

The friendly letter is usually made one of the earliest forms of original written composition. All children wish to write letters to their friends, and the desire to convey thought is indispensable to successful efforts in composition. In writing short friendly letters in Form II, more care should be exercised in regard to the form of the letter. Friendly letters may occasionally be written on note-paper, and some practice should be given in addressing envelopes or paper cut the same size as envelopes, and in placing the stamps. If note-paper is used, the letter should commence about an inch from the top of the page. The place and date are usually written in the upper right-hand corner and may take one of the following three forms:

1.

83 James St.,
London, Ont.,
May 18, 1911.

This form is used when the street address is of importance as well as the city or post-office address.

2.

165 King St.,
Aylmer, May 17, 1911.

This form is frequently used when writing to a person living in the same city, or town, or province as the writer, and is the form that is used in ordinary friendly letters.

3.

Elora, Ont.,
May 17, 1911.

This form is used when there is no special street or number, and when the post-office is all that need be stated.

In large note-paper—eight inches by five inches—a margin of an inch should be allowed at the top, three quarters of an inch on the left side, half an inch on the right, and half an inch at the bottom. On small note-paper, smaller margins should be sufficient. The salutation should commence at the left-hand margin, as: Dear Sir,— Dear Madam,— My dear Tom,— followed by a comma and a dash. The first paragraph usually commences below this dash; the other paragraphs should also be indented about the width of the margin. After the salutation some writers place a colon (:); others, a comma and a dash (,—). The simple comma after the name of a person addressed, as, "John, come here", corresponds to the latter, and marks the pause after addressing a person and before making a statement, asking a question, or giving a command.

The introduction should be clear and should denote briefly the subject-matter of the letter. The middle paragraph, or body of the letter, should give coherently the message and should be followed usually by a brief closing paragraph preceding the complimentary closing.

The complimentary closing of the letter should begin about half-way across the page. The first word only should commence with a capital, as: Yours truly. The last word should be followed by a comma, as on page 16 of the Text-book. Beneath and to the right, is the signature.

In addressing the envelope, the first line—usually the name—should be written about equally distant from the top and bottom edges and also from the right and left edges of the envelope. Care should be taken to write the proper title, as Mr., Master, Mrs., Miss, Esq., Dr., Rev., M.P., etc., in the proper place. Beneath and to the right,

should be written the number and the street, or the post-office box, or the particular address; on the third line and to the right, the city, post-office, town, or village; and to the right on the fourth line, the province, state, or country in which the post-office is situated, as:

1. Miss Janet Brown,
87 Church Street,
Hamilton,
Ont.

2. Master Henry Jones,
P. O. Box 876,
Halifax,
N. S.

3. Samuel Hughson, Esq., M.P.,
36 Sparks Street,
Ottawa,
Canada.

4. Mr. William Smith,
Virden,
Man.

5. Mrs. Thomas Lee,
56 Park Row,
Bideford,
Devonshire,
England.

Later on it will be seen that, in business and formal letters, the address is also placed before the salutation, "My Dear Sir". The stamp should be neatly affixed in the upper right-hand corner of the envelope. (See Model, p. 28 of the Text-book.)

STUDY OF THE PARAGRAPH

The study of the friendly letter naturally leads to the study of the paragraph. It will be sufficient in this Form if the teacher proceeds on broad principles, demonstrating to the pupil by means of lessons from the Reader the main law of the paragraph, namely, that the sentences in each paragraph are grouped together because they, each and all, bear on the topic usually indicated in the first sentence of the paragraph.

For instance, in the lesson on *Nelson's Fearlessness,* pages 14 and 15 of the Text-book, the first paragraph tells us that Nelson was fearless; the second, how he wandered away; the third, how he was found; the fourth, how surprised his grandmother was; the fifth, how ignorant of fear Nelson was.

FIRST MATERIAL IN WRITTEN WORK

In order that the pupils may have an abundance to say, familiarity with the subject and confidence in their ability to interest those for whom they write are most essential. It will be well, therefore, in the written Course for Form II, frequently to return for material to the work taken orally in Form I, especially to those subjects which proved, in the oral lessons, intensely interesting. Each lesson in written composition should be preceded by an oral lesson on that subject. The principle of keeping the written work slightly behind the oral in point of difficulty as well as time, will be found to be quite in keeping with the method pursued by writers in developing a subject.

Well written ideas spring from, and are matured by, (*a*) thought, (*b*) conversation on this thought, (*c*) study, (*d*) being associated for some time with the subject, (*e*) living in close contact with the conditions to be described.

EXERCISES IN WRITING PARAGRAPHS

The following exercises will be found suitable for written composition:

1. Answer these questions about an orange: What is its shape and colour? How large is it? Where does it grow? What is it used for? Write the facts in a single paragraph.

2. Write a paragraph about your pony. Speak of his name and colour, what he is useful for, the good or bad habits he has, what he likes to eat, how he is cared for.

3. Write full answers to the following questions, giving a short paragraph to each: In what month is Dominion Day? Christmas Day? New Year's Day? Empire Day?

4. Describe, in two paragraphs, a hundred-yard race between two fat men. Tell about, (*a*) the appearance of each at the start, how fast they ran, and which won; (*b*) how the people enjoyed the race, and what they said.

5. Reproduce, in two or three paragraphs, a fairy story with which you are familiar, for example, *Little Red Riding Hood*, or *Silverlocks*, or *Cinderella*.

6. Write a story about Moses or Joseph, Samson or Daniel, Ruth or Esther, in three paragraphs, giving (*a*) early life, (*b*) difficulties, (*c*) great work.

7. Describe, in three paragraphs, the house you should like to live in. You may use the following plan: (*a*) its situation and grounds, (*b*) size, shape, and general appearance, (*c*) what you particularly like about it.

8. Write a letter of two paragraphs to your mother, telling her the experiences of a single day. After writing it, notice how the letter answers these questions: Where was the letter written? When was it written? What does it tell about? By whom was it written? To whom was it written?

9. Have you ever gone to the woods for flowers, for raspberries, for beech-nuts, for sap? Write a story about it, in two paragraphs.

10. Have you ever gathered cherries, plums, apples, pears? In three paragraphs write when, where, and how it was done.

Have you helped to take up turnips, potatoes, beets, or carrots? In two paragraphs tell how it was done and where.

11. Write a story about mowing, or raking, or loading, or drawing in hay, or riding on the load. Tell what you saw and did, in two paragraphs.

12. Have you helped in a field of grain with the reaping and binding, the shocking, loading and drawing in, stacking the grain or putting it in the mow in the barn? Say what kind of grain it was, and tell, in two paragraphs, what was done in each case. Take only one action at a time.

13. If you were to have a holiday on September 1st, tell in two paragraphs, where and how you would spend it in the country.

14. Tell, in a paragraph, how you spent your holiday; in two paragraphs, how you spent July 1st.

15. Tell, in one paragraph, about a frolic in the barn; in two paragraphs, about a picnic in the woods or by the lake or river.

SENTENCES TO BE COMBINED

16. Write six sentences, to be combined, about cups, saucers, plates, pails. Tell about their shape, and what they are made of, as: The pan is shallow. It is made of tin. Combine these sentences.

17. Write six questions about fish or frog, as: Where do fish sleep? Then try to combine them.

18. Write six sentences about leaves and flowers, telling about their shape and colour; combine the sentences, as: The leaf of the maple has three points. It is green in summer, but turns yellow, red, or brown in the fall.

SUITABLE MATERIAL FOR REPRODUCTION

In the memory reproduction of good prose and poetry it may be noticed that every story is not suitable for reproduction by junior classes; such stories should be clear cut, with a definite beginning, middle, and end. They should be coherent throughout, one part leading up to and suggesting the next. Some stories are too long and

involve too many particulars, with often too much attempt at fine composition. There are other stories that may be told in an ordinary way, but which lend themselves to a process of extension later on when the pupil becomes able to fill in or expand certain parts.

METHODS IN BEGINNING WRITTEN COMPOSITION

In beginning written composition, the following methods may be used: A short, well-known story of one paragraph, or a short fable or incident may be chosen for reproduction, and the teacher may ask the pupils to co-operate with him in first giving the story orally. He may reject the introductory sentence of the first pupil altogether, may suggest an improvement in that of the second, commend the sentence proposed by the third and write it on the board as it is accepted. He will proceed in this way, marking the beginning of his sentences with capitals, and placing the periods and important punctuation marks as he writes. After the story is finished, he will probably have to offer explanations and answer questions regarding the capitals and important punctuation marks. The pupils will then be required to copy carefully what has been written on the board, paying close attention to the form, the title, the margin, and the spacing after periods, question marks, etc., and also to the writing and the spelling. After two or three such lessons, the teacher may proceed as before, until he has completed the oral work on the black-board; then he may erase what has been written and ask the pupils to write the story. When several such compositions have been written, the work on the board may be gradually lessened, and the pupils may be asked to write for themselves in blank books or on paper.

The following is another plan for beginning written composition: After reading a short, pointed story or familiar incident, preferably from the Reader, the pupils may be asked to reproduce it orally, all keeping closely to the thread of the story and giving it in much the same words and at about the same length as the original. A pupil may then lead in dictating from memory, while the teacher writes on the board, without capitals or punctuation, the pupil's statements as dictated to him. The story thus written, without capitals or punctuation marks, is then, with the assistance of the pupils, re-arranged or broken up into sentences on the board. It is then compared with the original, and afterwards transcribed. Other suitable compositions of the same style may be written in this way and copied from the black-board or the Reader, or written by the pupils from the teacher's dictation. The pupils may thus see how their own matter is arranged or broken up into sentences.

PUNCTUATION

In breaking up the composition into sentences, and also in placing the important punctuation marks as it is being written, the teacher may compare the methods employed in oral composition with those employed in written composition, in order to make the hearer or the reader understand what is spoken or written. In oral composition, the speaker's words may be greatly reinforced and assisted by repetitions, by inflection and intonation of the voice, by action, gesture, and expression of countenance; so, in the written language, the words of the writer have corresponding aids, indicated by capitals, indentions, punctuation marks, quotation marks, etc.

PREPARATION FOR WRITTEN COMPOSITION ON "THE WIND"

After an interesting conversation with the pupils on "The Wind", preferably on a windy day, as to the different directions from which it blows, the work it does, and the pranks it plays, the teacher may repeat, or ask a pupil to repeat, Rossetti's poem:

Who has seen the wind?
Neither you nor I,
But when the trees
Bow down their heads,
The wind is passing by.

The pupils repeat the poem with him, over and over again.

After such a lesson, they are in a proper mood to enjoy and profit by hearing or reading Robert Louis Stevenson's poem, *The Wind*.

I saw you toss the kites on high,
And blow the birds about the sky.

and Longfellow's *Daybreak*:

A wind came up out of the sea,
And said, "O, mists, make room for me".

After talks of a stimulating character on wind storms, on the different characteristics of the north, south, east, and west winds, and on their romps together, the pupils are asked to describe in turn each wind, distinguishing it in two or three appropriate words or sentences.

The south wind is warm, gentle, kind, and likes to coax the May flowers and crocuses out to play with him in the spring.

Later on, the sentences referring to the north wind are dictated by the pupils and written on the board, in good form, by the teacher. Still later on, each pupil in turn is asked to think that he is the north wind and to write what he thinks the north wind says.

While the pupils are writing, the teacher may move about among them, stimulating each to do his best work, helping those who are hesitating or in doubt as to punctuation, spelling, capitals, etc., warning the careless to do neat work, encouraging the dull, and being helpful in a practical way, but not allowing the pupils to depend upon his help.

The following are copies of compositions written by boys in Form II, after the subject had been dealt with in this way:

THE WIND

I am the wind. I have lots of fun this kind of day. Especially to blow people's hats off.

They say to one another, "I wish the wind would go away". But that will not make me go away. I will blow all the harder. I like very much to come out on a snowy day like this because I can blow the snow in people's faces.

I like to whistle round Big Ben, who you all know is the City Hall Clock, best of anything. The pupils in Miss ———'s room were asked to write a composition about me. Why, how do they know what I do? They only sit in their seats and learn 2 times, while I travel all over the world, and I never have to sit in a seat like they do. Just imagine them trying to write a composition about me.

The City Hall Clock and I have great talks at night about what we see in the daytime. So, when you hear moaning sounds at night, you will know I am talking to the clock. Now I must close, as here comes Brother South, and I want to go for a romp with him.

The West Wind

I am the west wind. Sometimes I am very strong, sometimes very gentle. What I enjoy most of all is sending people along the ice on skates, or sailing ships.

One day, when some children were going to school, I tried to blow them the other way, so as to go to the other school. "They have lost their way, poor things", I said, "but I will help them back". But still they had gone the right way after all, and I had made them late. After that, I will mind my own business.

One time I was very rough. I seemed to get stronger every day, and, oh! how I longed for some boisterous fun! As I neared a little town, I blew with all the force I knew.

Crash! Down came the houses, churches, and stores; people rushed out into the streets and cried, "The Hurricane! The Hurricane!" I was sorry, and wanted to stop, but when you begin you must end, so I blew and blew, until nearly all my strength was used up, and when I saw the damage I had done, I didn't want to see it; so I hurried on to find pleasure of a gentle kind. I joined the South Wind, and that made us the South-West Wind.

We went south, and chased a little sail-boat round a lake. It greatly pleased the people in the boat. The South Wind and I had a quarrel, but I and the boat wandered on. A horrid old windmill got in my way, so, of course, I had to turn it. I hate turning windmills, because there is no fun in it, and I like to play all the time. Don't you?

PICTURES

The study of simple pictures also provides suitable material for written composition; and when a composition is based upon a picture-study, much the same method should be followed as in the case of a story for reproduction. Suppose, for example, the teacher has decided to make a study of Millet's "The Woman Feeding Hens". Either a picture must be provided which all the pupils

in the class can see clearly, or else a small print must be supplied for each pupil.

The teacher has studied the picture before coming to the class, so as to see what details in the picture are naturally grouped together. He will first ask the class to look at the picture as a whole and tell what they see in it. One pupil says:

In this picture I see a woman feeding her hens.

The teacher writes this sentence on the black-board, at the same time drawing attention to the capital at the beginning of the sentence and to the Capital *I*, and also to the period at the end of the sentence. The teacher now questions the class further about what the woman is doing, and writes down the answers of the pupils, as before, in the form of sentences. The following are examples:

Q. Where is the woman standing?
A. She is standing on the steps at the door of a house.

Q. What is she giving the hens?
A. She is giving the hens some kind of grain.

Q. In what is she holding it?
A. She is holding it in her apron.

The answers of the pupils, as they are written on the board, form a paragraph which will read somewhat as follows:

In this picture I see a woman feeding her hens. She is standing on the steps at the door of a house. She is giving the hens some kind of grain. She is holding it in her apron, and she is giving the hens a handful at a time. Some hens are running toward her. The rooster is standing at one side, and he is not trying to get any of the grain. Perhaps the woman will throw the next handful to him. In the doorway behind the woman there is a young child. He has come out to the door to see his mother feed the hens.

When the paragraph is finished, the teacher asks one of the pupils to read it. Then the paragraph is erased from the board, and some of the pupils tell the story orally. This is enough work for one lesson, and the class are sent to their seats and required to write the story for themselves.

If the pupils are interested in the picture, other composition lessons may be based on it; and the pupils will see that in describing each part of the picture a separate paragraph is required. These paragraphs may be written somewhat as follows:

THE WOMAN

The woman is not old, and the kind of clothes that she wears shows that she is not rich. She wears a kerchief on her head to protect her from the sun and wind while she is out of doors. She works hard, for her sleeves are rolled up and she is wearing an apron. She has wooden shoes on her feet. Perhaps she is too poor to buy leather shoes. Most of the poor people in France wear wooden shoes.

THE HOUSE AND YARD

The house is made of stone, and the steps are made of blocks of stone also. The house has one door and only one small window. It looks like an old house. A great many weeds are growing out of the roof.

The yard seems to be very small and it is paved with stones. Perhaps there is a hen house at one side of the yard. At the back of this yard there is a garden, and in this garden there are flowers and bee-hives. Between the yard and the garden there is a stone wall with vines and weeds growing on it. The gate in this wall is open, so that the hens can run out into the garden if they wish.

ORIGINAL COMPOSITIONS

Original composition should be begun by having the pupil write some personal incident in his experience, and should be continued in such a way as to develop the pupil's talents in story-telling and in constructing interesting plots. The actions should be genuine, truthfully told, and closely connected with the pupil's own life. The composition may take the form of a letter telling a personal incident or a familiar event within the pupil's knowledge, or of an autobiography, as of a doll, a bird, a horse, or a dog.

THOUGHT AND EXPRESSION

The basis of good composition is *thought.* The first essential step is thinking; the second, *expressing this thought* naturally, but not carelessly, so that others may understand it. To a *knowledge* of the subject and a *deep interest* in it must be added *cultivation of good methods* of expressing this knowledge.

BLACK-BOARD WORK

In Form II, much composition arranged orally in previous lessons should be dictated by the class, or rather, by individual members of the class, to be written by the teacher upon the black-board. There should still be much transcription of suitable material and more reproduction of work previously planned or outlined, and dealt with orally, but the original work should be brief (not more than two or three paragraphs), simple, and interesting.

ORAL AND WRITTEN WORK

The beginning of the written work, as we have said, follows, and is closely connected with, the oral work. Some

of the best exercises will be found by returning to the oral work and expressing graphically what has been already expressed orally on subjects such as those in the following exercises:

EXERCISES

1. Write what you know about to-day.
2. Write what you know about this month.
3. Write what you know about your name, age, etc.
4. Write what you know about what Indian children live in.
5. Write what you know about what we live in.
6. Describe something growing in your garden, so that the other pupils may know what it is and be able to name it.
7. In the same way, describe something in the room.
8. Take a verbal message from some one, send back an answer, and vice versa.
9. Write, in order, the actions performed by a fellow-pupil, for example: John arose from his seat, spoke to the teacher, took his cap, and quietly left the room.
10. Write clear directions for a fellow-pupil to follow. See that, in carrying them out, he does what you intended, and if not, in what particular the pupil or the directions were in fault. Make this clear. For example, "John, put your book in the desk, stand, come forward, and clean the board, please".
11. Write a short description of the work done by the shoemaker, the blacksmith, the carpenter, the milkman.

MATERIAL FOR WRITTEN WORK

In selecting the material for first lessons in written composition, the same order should be followed as in oral composition. To begin, a short story or fable may be placed before the pupils for composition, orally, and then in writing. Their pets may be described, or their favourite games, first orally, and then in writing.

The teacher may use as material for written composition in Form II, bright, interesting stories, fables, personal

experiences, reproduction of good prose and poetry; the study of simple picture-stories illustrated by brush, pencil, or crayon; stories of primitive life, of child-life to-day in other lands; stories which have previously been read or told to the pupils; friendly letters regarding their home life and surroundings, their games, occupations, school, their nearest post-office, village, town, city; the meaning of particular days, such as Thanksgiving Day or Christmas Day. The recitation of suitable poetry and prose selections should precede the oral and written exercises.

INVENTION

Pupils may also profitably attempt to write stories which they have invented, of a type similar to those they have heard or read.

The teacher's work is to stimulate and encourage the pupil's impulse to express himself; and to endeavour by guidance, sympathy, and appreciation to make the pupil's efforts in expression a pleasure. He should tactfully avoid discouraging the pupil by criticising his work in an unkindly manner or before his class-mates; neither should he ridicule it, but should induce the pupil to take pains to make his work intelligible and interesting to his readers or hearers.

The pupil will remember that the story is to be read by other pupils and will ask himself: "What else do they need to be told so that they may understand easily and may be interested?" After a paragraph has been written, the pupil should criticise it and ask: "Will they understand that? Have I said what I meant to say? Would they understand it better or be more interested if I put it in another way?"

ROUGH BEGINNINGS

In written, as in oral composition, the following difficulties are to be considered from the pupil's position: (*a*) his lack of matter, (*b*) his tendency to ramble, (*c*) his confused and wordy way of saying things.

The teacher should not look for too much at this stage and should be content with rough results, as long as the work shows thought and plan and is carefully written. It is more important at first that the pupil's work be genuine, childlike, and sincere, than that it be marked by maturity of language or a degree of excellence of style.

The compositions are often laboured and sometimes uninteresting because wrong topics are chosen. Subjects such as the following will appeal to girls and boys at this age:

Were you ever:

1. **On a big load of hay or grain?**
2. **In a boat or on a train?**
3. **Wading in a creek or pond?**
4. **Driving in a cutter or a buggy?**
5. **Riding on a horse's back?**
6. **In a snow-storm?**
7. **In a rain-storm?**
8. **Fishing in a creek?**
9. **Camping near a river or a lake?**

Tell about one of these in two or three paragraphs.

The teacher should look at the indention, the margins, the spelling, the neatness and legibility of the writing, the capitals, the punctuation, and the construction of the sentences. There should be no broken words at the end of the line.

FROM REPRODUCTION TO INVENTION

Between the reproductive and inventive stages, good exercises can be made for the pupils by varying the story to be reproduced.

For example, the story may be written from different points of view; as *Nelson's Fearlessness* from Nelson's stand-point, from the grandmother's stand-point, from that of a friend.

The following method has been used in connection with class composition: After the subject has been chosen, questions are put upon the board for the pupils to answer. From the answers, a plan may be made like that on page 15 of the Text-book. This helps the dull, limits the range of the rambling, and gives all a common interest in the work.

In taking up the subject orally, it will help the pupil if the teacher considers the subject in different ways and aims to create interest and to evoke eagerness to write on the part of the pupil. He should feel that he has an abundance to say. On the other hand, the teacher will, in some cases, have to limit the subject, keeping it within narrower bounds in order to check the pupil's rambling and keep him to the point. If this can be accomplished, the pupil's wordiness will often disappear. It is better, however, to have too much to say or to write than not enough; and the teacher should always be tolerant rather than critical, and tactful in encouraging rather than in repressing the pupil's self-expression.

ERADICATING ERRORS

It will be necessary to eradicate errors in expression, etc. The common errors may be found by asking the pupils to write freely and fully on an easy, familiar, and

interesting subject, and noticing the incorrect forms that are general throughout the compositions. Then the plan of attack on the part of the teacher must depend upon the errors and the extent to which they have become prevalent.

When the teacher has, from these compositions, and also from the conversation of the pupils in school and in the playground, made a private list of the typical errors common to the class, he may frame appropriate sentences and special exercises containing the corresponding correct forms of expression. On each correct form he lays special emphasis, without referring in any case to the author of the error. For example, he has found in several compositions:

Ain't it too bad? Ain't they going? Mary ain't here now; etc.

and writes such sentences as the following:

Isn't it hot? It isn't very hot. Aren't they nice. They aren't nice at all. Isn't Thomas home? Thomas isn't home. Aren't you going? No, we aren't going to-day. Aren't those books interesting? No, they are not very interesting. Aren't there any knives on the table? No, there aren't any knives here.

He places these sentences on the board, asks the class to repeat them each day, and invites discussion on them. If the pupils refer to or use an incorrect form, he ignores it, passing it by with the comment: "Good speakers never use that. It is not good English".

In the same manner, the teacher proceeds to deal with another error, "Don't he", by constructing sentences such as:

The sick boy doesn't come to church now.
Why doesn't the doctor visit him?
He doesn't think it necessary.

These are followed by such exercises as:

John doesn't——; Why doesn't——? He doesn't;
She doesn't——; Who doesn't——? It doesn't;

involving the use of the correct form; and much later the method of choice or test may be used, as, for example:

Why (doesn't, don't) father take us?
He (doesn't, don't) think we should go.

Only the pupils' errors should be treated in this way. These correct forms of expression and exercises thereon should be designed to eradicate real errors.

MAIN PARTS IN PARAGRAPHS

Ask the pupils to examine the paragraphs in *Belling the Cat,* Second Reader, page 44. In the case of each paragraph, ask them to notice the beginning, or topic, and the connection of the sentences in the paragraph. Ask them to notice also the connection of each paragraph with the next paragraph. Copying, writing, and memorizing a few good paragraphs will help the pupils in this work.

CORRECTIONS OF WORK

In making corrections in the language exercises, the teacher should not harass the pupils by being too exacting. It is better to select the chief faults common to several pupils, to deal with these sympathetically and continuously, and with the minor faults later on. It should be sufficient at first to teach pupils that there is a right way of speaking and to accustom their ears to the right forms.

It is well, in correcting mistakes, to go over some of the preceding work in corrections, in order to secure the proper frame of mind before commencing new work, the main idea being to lead the pupils, as early as possible, to self-criticism.

A school sentiment should be cultivated in favour of correct forms of expression. The sentiment may be of gradual growth, but will be fostered by the reading of interesting stories written in good English, and by the attention which the teacher pays to his own language and to that of his pupils.

CHAPTER XII

FORM III

DETAILS OF THE COURSE

On completing the Course for Form II, the pupil should have acquired a measure of clearness and precision in expressing his thoughts in connection with his own experience, school studies, and other familiar topics, and some skill in criticising the form and language of oral class answers. He should also be able to write short, friendly letters and brief, original compositions of one or two paragraphs on suitable subjects, with some attention to the unity of the paragraphs.

In Form III, the pupils are to continue and extend the work of Form II; to speak and write with greater variety and exactness of expression; to give clear, concise answers to questions in class work; to construct paragraphs with due regard to the orderly arrangements of thoughts; to plan the outline of somewhat longer original compositions of two or three paragraphs requiring more thought and skill; to continue the study of the sentence; to change direct to indirect narration; to make the best arrangement of words, phrases, and clauses in the sentence and of sentences in the paragraph, in order to secure continuity; to give further attention to business forms and letters, and to the use of capitals and punctuation marks.

REVIEW WITH ADDITIONAL MATERIAL

No time will be lost by reviewing the work of Form II in the junior grade of Form III, if in doing so the teacher makes use of new material.

The simple life and adventures of Indians and savage people appeal to the pupil at this age. He is greatly interested in all their struggles and also in their cruel deeds. He is attracted, but not deceived, by ideal pictures of fairy life. He is interested in fables and shows much sympathy for the lower animals when endowed with speech, even more than he does for human beings. The explanation of striking things "in the world of marvel" arouses his attention. He inquires closely into all natural phenomena and is intensely interested in talks about the sun, the moon, darkness, and light. These will, therefore, furnish good subjects for oral and written compositions, as will also his studies in geography, history, literature, nature study, art, and arithmetic. Many of the Bible stories attract the pupil. These should be closely read for their language, as well as for their interest and for their moral and educational value.

In both literature and history, the human interest is the prevailing one, and suitable topics for paragraphs may be found in almost every lesson in these subjects.

ORAL EXERCISES TO SECURE CLEAR AND LOGICAL STATEMENTS

To cultivate clear and logical answering in class, the pupils may be exercised in telling well what actions have been performed by others and in describing accurately objects put into their hands, for example:

1. The teacher whispers instructions to a pupil in the class. She then asks the class to watch carefully what this pupil does. The pupil rises, takes a book from the teacher's desk and places it upon the window-sill, and then asks the teacher to excuse him as he passes before her in returning to his seat. The pupils are then asked

to tell clearly and in an orderly way what he did. This will be given in such a form as:

James rose and walked forward, took the book from the teacher's desk, and placed it on the window-sill. He then walked back to his seat, excusing himself (saying "Excuse me") as he passed in front of the teacher on his return.

2. Two or more pupils are blindfolded. An object such as an apple, a fig, a bottle, a fountain pen, or a wooden two-inch cube, is placed in the hands of one pupil for one minute or longer, then in the hands of the others for the same time, until each has had time to handle it. Then each in turn is asked to describe it, and conclude what it is, as:

(*a*) The object in my hands is round. It feels and smells like an orange. I think it is an orange. (*b*) I have something square in my hand. It is in the form of a cube. It is hard and feels like wood. I think it is a wooden cube with an edge of about two inches.

This practice may be extended to two objects, one in each hand, say an apple and an orange; the pupils may be asked to describe each and then compare or contrast them.

3. A situation may be created, as: A cat was seated on the floor there. Next moment the cat is on the table. Tell what was done:

(*a*) The cat was on the floor, but she jumped on the table.
(*b*) The cat jumped from the floor on to the table.

Almost every subject in the school Course will furnish good material for questions that require clear and logical answers in class. Satisfactory answering will be secured only by giving abundance of practice and much encouragement to the pupils.

TOPICAL RECITATIONS: LOCAL GEOGRAPHY

The daily lessons will serve as oral work for topical recitations and afterwards for written compositions. If the lesson be on local geography—the school-house, section, village, or town, such paragraphs as the following may be developed orally by using a map showing concession roads and also the side roads.

Location and Boundaries of School Section

Our school section is number four in the township of Bridge. It is two and a half miles square. Its northern boundary is Deacon's side road; its southern, the town line between the townships of Bridge and Kerry. The boundary on the east is a line from Deacon's side road to the town line dividing the fifth concession into two equal parts. The boundary on the west is a line from Deacon's side road to the town line dividing the third concession into two equal parts. The section contains, therefore, all the land in the fourth concession, in the east half of the third, and the west half of the fifth lying between its northern and southern boundaries.

The School-house and Grounds

The school-house is on Roche's side road, half way between the fourth and fifth concession lines, and is almost in the middle of the section. It is an old frame building with a large bell-tower and is built on a hill. On the road in front of the building and to the east of it stand seven pine trees.

The Farms

The land in the section is hilly, but the soil is warm and well cultivated. The farmers raise many fine cattle, sheep, and horses, and grow hay, grain, and hardy fruits in large quantities.

The Nearest Town

In a similar way a description can be developed of the nearest village, town, city, or noted place, by giving: (*a*) name, size, location; (*b*) river or water near by; (*c*) mills and factories; (*d*) employment of the people; (*e*) railways; (*f*) main public buildings; (*g*) noted men born or living there.

TOPICAL RECITATIONS: ART AND ARITHMETIC

Both art and arithmetic furnish excellent subjects for training in clear and logical expression. The use made in the Text-book of pictures as material for descriptive sketches should be continued in this Form, for the purpose of developing precision and clearness in language as well as for securing orderly arrangement. On the other hand, no better exercise can be given to secure exactness in language and clear and logical reasoning than the statements required in solving satisfactorily practical problems in arithmetic.

Before attempting to solve a problem, two or more pupils may be asked in turn to rise and state from memory, but not word for word, the whole or a part of the problem, in a clear and orderly manner. Afterwards, each should give, orally or in writing, the different steps in its solution. Practice in each grade in the framing of good problems from work done in each of the simple rules will prove valuable training in expression; for example:

1. Teacher (after reading the following question): What is the problem? Pupil. A farmer raised a colt. He sold him to a buyer for $45. The same day he bought the colt back for $40. The next day he sold the colt to another buyer for $50. How much did the farmer gain by buying the colt back and selling him again?

The solution may be given as follows:

After first selling the colt, the farmer had $45. After he bought him back, he had the colt and $5. After selling him the second time, he had $50 and $5, or $55. But after selling the colt the first time, he had $45. Therefore he gained $10 by buying him back and selling him again.

2. T. What does the following mean? 39+87+45=171.
P. It means that the sum of 39, 87, and 45 is 171.
T. Make up a story for it.
P. A has 39c., B has 87c., C has 45c. They have altogether 171 cents.

3. T. Make up a problem showing what .25 x 12=3.00 may mean.
P. Each boy in a class was given 25c. There were twelve boys.
T. How much did they all receive?
T. Make the statements.
P. Each boy had twenty-five cents.
Together, they had twelve times 25c. which is three dollars.

4. T. What does this mean? $4.20÷28c.=15.
P. It means that we can take 28c. from $4.20 fifteen times.
P. It means that $4.20 is 15 times 28c.

T. Make up a problem for it.

P. Butter is 28c. a pound. How many pounds of butter can I buy for $4.20?

Each exercise in arithmetic should be accompanied by exact language training.

CLEARNESS

The power to express thoughts fluently and without waste of words, to narrate easily and naturally, and to describe clearly, should be coveted by each pupil. The attainment of this power is mainly dependent upon three things:

1. The clearness of the thought
2. The orderly arrangement of the ideas to be expressed
3. The expressions chosen to indicate these thoughts.

To compose well, pupils should write, as has been said, about matters that are familiar and interesting and put down what comes naturally into their minds.

They should keep their attention upon what they have to say rather than on the words to be used, and should arrange their thoughts so that the hearers can readily follow them and understand exactly what is in their minds.

Definiteness of thought is the first essential; then the orderly arrangement of the expression of the thought. In order to secure the best results, the writer must plan, mentally at least, how to proceed.

PLANNING A PARAGRAPH

The pupils will read what is said on pages 15, 18, and 19, and on pages 77 and 78, of the Text-book regarding grouping details into one paragraph, and will note the exercises on making paragraph divisions.

In the paragraph from *Lorna Doone* on page 18, the pupils will see that the writer's purpose is to describe the Doone valley and will observe how this is done according to the plan drawn up. In the selection from *Black Beauty* on pages 76 and 77, the first paragraph contains all the sentences that describe the meadow; the second, all those which describe the colts; and the third, all those which describe their master.

It is not enough, however, that the sentences should be correctly placed in the paragraphs according to the topics which they develop. The pupils should be led to see, also, that the sentences in the respective paragraphs treat the paragraph topics fully. Moreover, the class may be questioned as to whether there are any irrelevant sentences.

As the Text-book indicates, it is further necessary to point out that a single central idea is developed as to the topic in each paragraph. These ideas are: (1) The attractiveness of the meadow. (2) The playfulness of the colts. (3) The kindness of the master.

As an additional exercise in paragraph unity, the teacher may find other examples of paragraphs in which the law of unity is not so well observed as in those of the selections from the Text-book. The best place to get such examples is from the pupils' own compositions. The teacher may begin with paragraphs containing glaringly irrelevant sentences and may gradually develop a nicer critical sense by submitting for study examples in which the writer can be justified for his paragraph division, but in which, nevertheless, there may be room for difference of opinion.

In dialogues, each speech will, in turn, occupy a separate paragraph. Good examples of the method of

paragraphing in dialogues will be found on page 30, and on pages 141 and 142, of the Text-book. A suitable exercise in this form of paragraphing is provided on page 31.

PLANNING A COMPOSITION

If the pupil is about to tell of "A Trip on a Holiday", he will probably plan to tell it in this order:

1. The time and the place visited
2. The planning and object of the trip
3. The members of the party
4. The journey and any incident on the way
5. The amusements and the luncheon there
6. The return and the impressions of the day's outing.

This planning is necessary in oral as well as in written composition. The written composition will, however, differ from the oral composition both in language and form. Just as a letter, however friendly, differs from a talk, so the written composition differs from the oral in being of a higher order both in dignity of language and methodical arrangement.

The pupils will require practice in beginning compositions after the planning has been done and should study how authors begin their compositions. Examine, for illustration, the story of *Mary Elizabeth,* page 72, Third Reader, first and second paragraphs. Here, after stating the subject early in the first sentence, the writer heaps up details to emphasize the girl's poverty, and in the last sentence gives the thought of the whole paragraph.

The teacher should have the pupils compare with this the method used by the author in beginning the story of *The Chase,* page 152, Third Reader, where, after stating

the subject in the first sentence, the author adds to the picture of the doe, that of the helpless fawn, the absent father, the mother's anxiety, until the picture is complete.

In the Text-book, there is a special lesson on introductions to stories on pages 57-58. The pupils will readily see the advisability of giving a description of Vimy Ridge before relating the incidents of the story.

METHODICAL PLANS IN NARRATION

In telling of the struggles and adventures of the Indians and pioneers, and in recording the history of individuals, tribes, or peoples, a methodical plan of outline should be followed as to the order of the topics, such as:

1. The Indians' personal appearance
2. Their country
3. Their home surroundings
4. Their mode of living
5. Their motives, deeds, and adventures.

In *The Little Hero of Haarlem,* page 110 of the Third Reader, we have a narrative, or series of events, each one closely connected with, and dependent upon, the preceding, as follows:

1. The boy sets out on an errand. 2. On his return he finds a leak in the dike. 3. He bravely endures pain and cold until he is found by the clergyman.

First the various facts of time, place, surroundings, are set forth, and the characters are introduced in this order:

1. Early in the history of Holland
2. The boy
3. Haarlem
4. The sluices
5. The country.

Then come the incidents in order; and the reason or motive for telling this story helps to determine what incidents, what discourse, action, or dialogue, should be inserted, and what should be left out; for instance:

1. The blind man
2. The father, the sluicer
3. The boy's picking flowers
4. The dialogue with the clergyman.

It will soon be seen that, in narrating an event and in telling a story, the main purpose is not to describe the characters and surroundings, but to relate the incidents in order, so that the listener or reader may understand; and yet, to be understood, the characters must be first introduced and the conditions made clear.

For additional models in the form of biography and accounts of historical events, the teacher may examine with his class the selections from the Third Reader on pages 117, 181, 301, and note how the author commences and closes and how he makes the different divisions in each selection.

In short biographical sketches, a plan similar to the following may be adopted:

1. Incidents in the childhood and early training of the individual
2. His abilities or difficulties; some conversations showing his ambition
3. His chief work; the influence of his life.

In describing a battle or in speaking of an historical event, an outline may be followed, such as:

1. The conditions that led up to the event
2. How it was carried out
3. Its effect.

COMMON FAULTS IN WRITTEN COMPOSITION

There are usually a number of very common faults in the first written compositions of the pupil of this Form, which detract from the clearness of his composition:

1. He forgets to begin and end the sentence well. The capital and the period or interrogation or exclamation mark should be in place.

2. He often changes the time from past to present and back again, as:

The school-house *stood* back some distance from the street. On the east side of the yard *is* the shrubbery. On the west *were* large trees. The yard *had* a neat fence around it. The garden *is* small but the lawn *was* wide and well kept.

3. He often repeats a word or words unnecessarily and sometimes part of a sentence, as:

(*a*) The school-house is near the church. It is a small but very pretty school-house.

(*b*) We heard that the fishing was good; so we took our rods and bait and went to the river to fish.

It would be better to omit *a* and *school-house,* in (*a*), and to substitute *to try our luck* for *to fish,* in (*b*).

4. He often joins several consecutive sentences by *and,* as:

He came over in the morning and went with us to church and then returned home and we were left alone again.

This should be avoided either by altering the form of the sentence or by breaking it up into several smaller sentences, thus:

He came over in the morning and went to church with us. He then returned home and we were left alone again.

The connective *so* may be used to advantage, but the construction should not be repeated in the same sentence or paragraph; *therefore* or *consequently* should be substituted for it.

A clause beginning with *so, therefore,* or *consequently,* is usually separated from the clause preceding by a semicolon; for example:

Uncle's driver was lame; *so* my cousin and I had to walk to the village store.

My cousin did not wish to carry her purchases; *therefore* she asked a farmer to bring them in his wagon to aunt's gate. When he arrived at the gate there was no one to take the goods; *consequently* he brought them into the house.

Sometimes, however, these words are used to show the relation in thought between two different statements.

VARIETY OF EXPRESSION: SENTENCES

Variety of expression is produced by using different forms of sentences. The assertive sentence is introduced in the first lesson of the Text-book. Interrogative and imperative sentences are taken up on page 10; exclamatory sentences on page 17. An exercise in identifying the four forms is given on page 17. In addition, exercises may be set in which the pupils are asked to change statements to questions or exclamations, and vice versa; for example:

That is certainly clever.
Isn't that clever?
How clever that is!
The air was very frosty.
Was the air not very frosty?
How very frosty the air was!

These exercises may be supplemented by framing questions to which the answer *yes* is expected, and also questions which call for the answer *no,* as:

Are the grapes sweet?
The grapes are not sweet.
Are the grapes not sweet?
The grapes are sweet.

The rhetorical classification of sentences as periodic, loose, and balanced, is treated in the Text-book on pages 111-112. Variety, of course, may be further secured by the use of these different forms. An exercise in identifying the forms is given on page 112. Further exercises may be set in changing sentences from the periodic to the loose form, or vice versa; for example:

When I was going down town, I met my friend.
I met my friend when I was going down town.

The study of sentence classification leads naturally to that of the means of securing emphasis. As the Text-book points out on page 113, the exclamatory and the interrogative sentences are more emphatic than the assertive; the periodic and the balanced, than the loose. Compare, for instance, the effects produced by the following types of sentences:

"What is that blaze?" said Tom, pointing to the east.
Tom pointed to the east and asked what that blaze was.

He was clever and industrious, and made rapid progress.
Being clever and industrious, he made rapid progress.

With vicious blows, the battle was fought.
The battle was fought viciously.

The races were over and the crowd dispersed.
After the races the crowd dispersed.

I shall return when October comes.
In October I shall return.

Other ways of securing emphasis, as indicated in the Text-book on pages 113-114, are:

1. A change in word order. Note how the emphasis is thus altered in the following sentences:

(*a*) At the age of nineteen, Franklin set out for London alone.

(*b*) Alone, at the age of nineteen, Franklin set out for London.

(*c*) Franklin, at the age of nineteen, set out alone for London.

2. Arrangement in the order of climax, as in the following:

Treaties have gone; the honour of nations has gone; liberty has gone.

3. Repetition. These are good examples:

(*a*) The boys grew excited over the game; they laughed, they shouted, they leaped, they threw up their caps, and cheered and cheered again and again.

(*b*) You should write well, you should spell correctly, you should keep the page neat and clean.

(*c*) What we were doing was to save British industry, British commerce, British labour, and British life.

4. Brevity of expression. This may be best illustrated by placing before the class sentences in which unnecessary words have been used; for example:

Jack was elected captain by the unanimous choice of the whole team.

5. The use of picture, called concrete, language. (See Text-book, page 113.) Hundreds of sentences may be chosen to illustrate this. The teacher will find the works of Robert Louis Stevenson and of Rudyard Kipling especially helpful in providing examples.

EXACTNESS OF EXPRESSION: SYNONYMS AND ANTONYMS

In our language we have many words that express nearly the same thought, for example: big, large, great, massive. Such words are called synonyms, because they leave, in general, one impression, although they do not convey exactly the same shade of meaning. It is important to know these shades of difference in sense, as this will help us to speak and write with greater precision and clearness and will also give variety to our sentences.

The pupils should find in the dictionary one or more synonyms for each of the following words:

Destroy, mistake, bold, falsehood, necessary, advance, scholar, crowd, common, careless, journey, proud, suppose, happy, seldom, fair, entreat, dwelling, cost, worry, modern, set, defend, familiar, trouble, recollect, vexed, struggle, return, fear, between, further, oversight, station, host, old, pleasant, command, conquer, strong, get, join, liberty, toil, make, employment, virtue, terror, combat, recent, shelter, talk.

They should then write sentences that will make clear the exact meaning of each, or tell how the meaning of each differs from that of the others. Other lists of synonyms may be made.

Words that convey opposite ideas are called antonyms. It is essential to precise and clear expression, especially in comparison and contrast, that the pupils select the proper antonym.

Use each of the following pairs of antonyms in a sentence:

Calm, storm; riches, poverty; soothe, irritate; expand, contract; clever, stupid; brave, cowardly; highlands, lowlands; ruler, subject; rapid, slow; advance, retreat; build, demolish; repair, destroy; friendly, hostile; plenty, want; create, annihilate.

PRECISION

Incorrect forms of expression are often employed because pupils do not know the precise, or exact, meaning of words, or have been accustomed to hearing them used incorrectly. Observe the distinction of meaning in each of the following pairs of words:

bring, Come and bring your cart.
fetch, Fetch me the book.

guess, I guess there are ninety.
think, I think we shall go.

got, Where do you think we got the pen?
have, Have you a pen? I have one.

drive, He drives and holds the reins.
ride, Can you ride on horseback?

let, Let me alone. Let me go.
leave, Leave me here alone.

may, May I hold the baby? Yes, you may.
can, Can you lift the heavy weight? No, I am not able.

lay, The boy comes home tired. He lays his books upon the table.
lie, He then lies down. (Memorize.)

laid, The boy came home tired. He laid his books upon the table.
lay, He then lay down. (Memorize.)

wish, What do you wish? I desire this souvenir.
want, You shall want nothing. We shall supply your needs.

funny, It was a very funny sight to see the kitten try to catch its own tail.

odd, or strange, It is odd you have not heard of this strange story.

into, The dog jumped into the water.
in, Once in the water, he swam round.

last, The last page is done.
latest, The latest news is bad.

last, The last sentence ends the story.
preceding, The sentence preceding the last is very short.

intend, I intend to do the work some time.
reckon, or calculate, } I shall reckon, or calculate, the cost.

mad, He was mad with rage.
angry, He had reason to be angry.

most, Most boys like to skate.
almost, Almost every boy likes to skate.

quite, James is quite (wholly) well.
rather, or very, } Henry is rather thin. He has been very ill.

folks, or folk, } There are some strange folk in town.
family, Our family will be there.

party, There were six in the party.
person, The person in the silk hat belongs to our party.

some, Some men are very tall; some very short.
somewhat, He is somewhat lame.

without, He cannot go without my permission
unless, He cannot go unless there is room.

healthy, The farmer lives in the open air. He is healthy and robust.
healthful, or wholesome, } Fresh air is healthful. Cheese is a wholesome food.

stay, I am staying at Lee's Hotel.
stop, I am to stop at London; I shall go no further.

set, Set the basket down.
sit, Now sit down.

set, He set the basket down.
sat, Then he sat down.

shall, I shall be drowned. Shall I go?
will, No one will save me. (Will I ——? is never correct.)

ERRORS TO BE AVOIDED

Errors in the use of the following words should also be avoided:

relatives, All our *relatives* (not *relations*) seem to be on most friendly relations with each other.

balance, I have still a *balance* in the bank.

remainder, After subtracting ten, the *remainder* is sixty.

would have, He *would have* (not *would of*) helped you to win.

try to, *Try to* (not *try and*) make the best of your life.

burst or broke, The bag *burst* (not *bust*) and the eggs *broke* (not *busted*).

were, You *were* (not *was*) late, *were* you?

ought, I *ought* (not *had ought*) to have gone.

are, There *are* (not *is*) six.

were, There *were* (not *was*) a chair and a table in the room.

we, *We* (not *us*) boys can do the work.

my father, *My father* (not *my father he*) gave me these.

whom, The man *whom* (not *who*) we saw was *he* (not *him*).

I, He is better than *I* (not *than me*).

former and latter, (when speaking of two). Lee is sick; so is Jones. The *former* (not the *first*) has a cold; the *latter* (not the *last*) a fever.

has, Each (every, either, neither) man *has* (not *have*) enough.

anything, He didn't (can't, won't) do *anything* (not *nothing*).

between, among, *Between* (not *among*) the *two* boys sat Baby. Divide the coppers *among* (not *between*) the six pupils.

that, I do not doubt *that* (not *but that*) he will come.

is, was, Neither John nor James *is* or *was* (not *are* or *were*) here.

Pupils should be careful to say:

A long *way* (not *ways*);

This kind; *those* kinds;

Yours respect*fully* (not respect*ively*);

It is *he* (not *him*);

I see it *plainly* (not *plain*);

Run *quickly* (not *quick*);

Each of the pupils *is* (not *are*) going to do *his* (not *their*) best.

The punctuation is also important, as:

Hurry up John. Hurry up, John!

Sometimes it is not clear to which word another is related, as:

The father said to his son that, if *he* spent as much next year as *he* had done this, *he* would have to get another job.

A change in the position of a word in a sentence may change the meaning entirely, as:

Only father lent me a book.

Father lent only me a book.

Father lent me a book only.

Father only lent me a book.

TYPE LESSON

Lay and *Lie* (See *The Ontario Public School Composition and Grammar,* pp. 51, 52.)

The teacher will ask each pupil:

1. To take a pencil.
2. To place it on the desk.
3. To say at the same time, "I lay the pencil on the desk".
4. Then to say, "The pencil lies on the desk".

As each statement is made by the pupil, the teacher writes it on the board.

In the same manner the teacher will ask each pupil:

1. To take a book.
2. To put it on the floor.
3. To say at the time, "I lay the crayon on the book".
4. Then to say, "The book lies on the floor".

The teacher next asks the pupil:

1. To take a crayon.
2. To lay the crayon on the book.
3. To say at the time, "I lay the crayon on the book".
4. Then to say, "The crayon lies on the book".

There are now two sets of sentences on the board. In the first pair:

What word in the first sentence denotes what was done? *Lay.*

Can we put *lie* in place of *lay?* No.

What does *lay* mean? To place.

Such an answer as the following may be given: *Lay* (or *lays*) means place (or places), put (or puts). What does *lie* mean? *Lie* (or *lies*) means are (or is) in a fixed position.

Similarly, use the words, *lay* or *lays,* with pen, slate, cap, mitts, as:

He lays his slate on the table.

Now use the word *lies* with each, as:

His slate lies on the table.

Some sentences with blanks may now be given to test the pupil's knowledge, as:

The paper ——— on the desk.
The boy's cap ——— on the floor.
Charlie ——— the slate down quietly.
The dog ——— in the door-way.
The cat ——— on the new rug.

The following pairs of words may be similarly dealt with:

Set and sit; raise and rise; set and sat; raised and rose; laid and lay; laying and lying.

And and *But*

Notice the following sentences:

I put on my rain-coat, *and* went into the storm.

He lifted up the horse's foot *and* drove an extra nail into the shoe.

He bought some cows *and* started a dairy.

He tried hard, *but* (not *and*) he did not succeed.

He searched the city for his son, *but* did not find him.

Harry tried the examination, *but* did not succeed in passing it.

From an examination of the above, the pupils may be able, without further discussion, to see when it is proper to use *but* as distinct from *and*.

The differences in the force of these two connectives may be more clearly illustrated by comparing the sentences in each of the following pairs:

He tried hard *and* he succeeded.
He tried hard, *but* he did not succeed.

He searched the city for his son *and* found him.
He searched the city for his son, *but* did not find him.

Harry tried the examination *and* succeeded in passing it.
Henry tried the examination, *but* did not succeed in passing it.

All and *Any*

In the following sentences, the pupils will see when *all, all the other, any, any of the other,* may be correctly used, and also when *larger* (not *largest*) should be used:

1. This paper has the largest circulation of all the papers in Canada.

2. This paper has the largest circulation of any of the papers in Canada.

3. This paper has a larger circulation than all the other papers in Canada.

4. This paper has a larger circulation than any of the other papers in Canada.

5. This paper has a larger circulation than any of the papers in Canada.

In discussing these sentences the teacher may ask the pupils what papers are considered in each? How does the circulation of this paper compare with these considered, and the pupils will see that:

Sentence 1 states that *of all the papers* this one has *the largest* circulation.

Sentence 2 states that *of any of the papers,* which means of any one of the papers, the circulation of this one is *largest.*

Sentence 3 states that, if we exclude this paper from the list of competitors, then *of any of the other papers* this paper has the *largest* circulation.

Sentence 4 states if any one of the other papers be considered, this has a *larger* circulation.

Sentence 5 states that the paper has a larger circulation than even its own (*any of the papers*).

Therefore, only 1 and 4 are correct.

It will be seen from the above that *larger than any of the other* is the proper comparative phrase when we are comparing two things; and also that the *largest of all* is the proper phrase when we are selecting the largest from all, that is, from more than two.

DIRECT NARRATION

The teacher may write on the board sentences similar to the following:

1. "I am not going to school to-day", said John.
2. "Are you going to-morrow?" asked his brother.
3. The fox said, "I fear that I have drunk too much".
4. The goat asked, "May I come down, too, and drink?"
5. "What a fine coat you have!" said the fox to the crow.
6. "Yes", replied the crow, "my voice is just as fine".
7. "Well", replied Tom, "father always says, 'Honesty is the best policy'."
8. "What do the words, 'to the fore' mean?" asked Harry.
9. "Did you, my friend, say, 'What a pity!'?" the rabbit asked.

By questioning, the teacher will lead the pupils to see (*a*) the use, (*b*) the form, (*c*) the place, of the quotation marks.

In 1, why are quotation marks before *I* and after *to-day?*

Why are they so placed in each of the other sentences?

Compare these quotation marks with the quotation marks in 7, 'Honesty is the best policy' and in 8, 'to the fore'.

Where is the second of the quotation marks placed when a punctuation mark follows the quotation? See 4 and 5.

If 1 be compared with 3, it will be seen that a comma is placed after the quotation in 1 and before the quotation in 3.

In each sentence, unless the quotation begins, it is preceded by a comma.

The quotation always begins with a capital letter unless it is only a broken part of a sentence, as in 8, 'to the fore'.

If the quotation is broken in two by a parenthesis (or interruption), how is each of the two parts written? See 6 and 7.

Does the second part commence with a capital letter?

How is the parenthesis (or interruption) punctuated?

In 7, 8, 9 what is the use of the double quotation marks, the single quotation marks?

Notice whether the expressions in single quotation marks begin with capitals or not.

Is the comma always placed before words within single quotation marks?

Is the following correct? If not, write it correctly:

Please send The Boys' Own Magazine regularly to my address.

INDIRECT NARRATION

The foregoing sentences will appear in indirect narration as follows:

1. John said that he was not going to school to-day.
2. His brother asked whether he were going to-morrow.
3. The fox said that he feared that he had drunk too much.
4. The goat asked whether he might come down and drink.
5. The fox told the crow that he had a very fine coat.
6. The crow replied that it was true, and that his voice was just as fine.
7. Tom said that it was well, and that his father always said that honesty was the best policy.
8. Henry asked what the words *to the fore* meant?
9. The rabbit asked his friend whether he said that it was a pity.

The teacher will call the attention of the pupils to the following changes in the forms of the sentences:

1. There are now no quotation marks.
2. No comma now precedes the words formerly in quotation marks.
3. The first word of the substance of the quotation is not now capitalized.
4. In place of the comma, we have *that* followed by the substance of the quotation somewhat changed in form, for example:

In the first sentence we begin with, *John said. I* becomes *he,* and *am* becomes *was.*

In the second sentence we begin with, *His brother asked. Asked* is followed by *whether, you* becomes *he,* and *are* becomes *were.*

If the teacher asks the pupils to compare each sentence in direct narration with its corresponding sentence in indirect narration and to note the changes made, the general rules will be sufficiently impressed to meet the needs of the pupils of this Form.

In Form IV, this work may be reviewed, and the changes may be classified in more technical terms.

The following sentences may be used as a class exercise. The first pupil will make the first statement, as:

1. I am the Prince of Wales.
2. You, Mr. Scott, are an honest trader.
3. John ranks first in English.
4. My father lives in the mountains.
5. Berlin, my boy, has just been made a city.
6. We shall soon take the train.
7. Mother has given me a ring.

The second pupil will tell what the first said as:

He said, "I am the Prince of Wales",

or

He said that he was the Prince of Wales.

The first pupil asks the questions:

1. Which house is yours, Tom?
2. When shall the boy come?
3. What will the girls do?
4. Who are you, child?
5. Is the chief very old?
6. Does he recognize you, Lee?
7. Dick, will you tell the truth?

The second pupil will tell what the first asked, as:

He asked, "Which is your house, Tom?"
He asked Tom which house was his.

Afterwards the pupils may be required to change the following to direct narration:

1. The mayor inquired how things were in the country.
2. The invalid said that he should never be well again.
3. The lad asked where the merchant lived.
4. The father asked his son if the story were true.
5. The servant inquired what his master would have him do next.
6. The agent said that he could not tell what had happened to the train.

LETTERS

The friendly letters written in this Form should be of the nature of the model given in the Text-book on page 26, but should gradually become longer and more mature in style.

In writing letters, pupils should be careful to use exact forms of expression and to arrange their paragraphs and sentences in proper order. They should write about one thing at a time and should complete one topic before taking up another. The letter should be clear, and should express their thoughts and feelings. The style and language used should be natural, not stiff. In friendly letters especially, we should write as if we were talking to friends.

Business letters inquiring the price of a particular book, a certain fishing-rod, a special skipping-rope, and replies thereto, may be written. These may be followed by letters ordering the goods and by replies thereto, acknowledging the receipt of the money and stating the manner of sending the goods. There should be abundant practice in addressing envelopes, as in Form II.

307 Front St.,
London, Ont.
June 1, 1913.

Mr. D. Printer,
28 King St. E.,
Toronto.

Dear Sir:

Please let me know the price of the new book, *Daddy Long-Legs*, and also the amount of postage required to mail it to me.

A reply at your earliest convenience will oblige,

Yours truly,
John Byer.

BUSINESS FORMS

Before beginning to write a business form, the pupil naturally asks himself the question, What should I write? In first attempting to write a receipt, the pupil may ask, What do I wish to say? I have received two dollars from whom? For what? A book. When did I receive it? Is there anything else to record? If not, then it is simply a matter of arranging these facts in this way:

Athens, Ont.,
June 13, 1913.

Received from Mr. John Lee two dollars in payment for a book.

T. Pupil.

In the same way, in writing an order on a storekeeper, W. Brown, for goods, in favour of John Lee, the pupil may ask himself the same question. What are the facts I wish to state? I wish to order Brown to give Lee goods. To what amount? Ten dollars. Who will pay for them? I will. Do I wish them charged? Yes.

Then order Brown to do so, by writing him as follows:

Athens, Ont.
June 13, 1913.

Mr. W. Brown:

Please give John Lee goods from your store to the amount of ten dollars, and charge the same to my account.

T. Pupil.

A cheque on a bank is simply a special kind of order, in which the writer orders a bank to pay some one a certain sum of money. The words "or bearer" may be explained to mean that any one bearing the cheque will have a right to the money; and the words "or order" may be explained to mean that the bank will pay the money only when the person who is named in the order signs his name across the back of the cheque.

In the case of the note, the pupil should remember that this form is a promise to pay. He asks again, What do I wish to say? What are the facts? I wish to promise to pay twenty dollars, not now, but in three months from this day. To whom? To John Lee. Where? At the School Bank. Have I received value for it? Yes. Then it is simply a method of arranging in an orderly way these facts:

Athens, Ont.,
June 13, 1913.

Three months after date, I promise to pay John Lee (or order) the sum of twenty dollars, for value received.

T. Pupil.

SUMMARY

The first step in writing a story or composition is, as we have said, to make a plan or outline.

If you are writing about "My Canary", you will think of several points you wish to include, and will probably follow a plan such as this:

His name, size, colour, appearance
His singing powers
His habits, food, drink
His escape from a cat.

You may, after thinking over the appearance, habits, etc., of this canary, begin to write down points just as you think of them, without special arrangement, planning, or careful wording. These points, it will be found, can be grouped under certain headings similar to those mentioned in the above plan. Then the details of each heading or group may be arranged so as to present the story or picture in the most natural way, but care must be taken to emphasize the important points contained in the main paragraph in the composition.

After thinking the subject over and trying to see the composition as a whole, the pupil should finally select and arrange his material according to the following plan:

1. Introduce the subject briefly and in an orderly manner, to make clear the purpose of the speaker.

2. Arrange the topics in an orderly manner, leading up to the climax or main point of interest, dwelling on these important paragraphs.

3. Conclude, while the interest is still unabated, by summing up the points or drawing a conclusion whenever this appears to be necessary.

CHAPTER XIII

FORM IV

DETAILS OF THE COURSE

The Course in written composition for Form IV includes a review with new material and the extension of the work assigned for Form III. The stories and sketches are to be more varied and complex, dealing more with the imaginative and assuming more of the nature of a problem; the letters to be of greater length and written for special purposes and from various points of view, as in a correspondence. Models are to be studied for improvement in expression; at the same time, originality in thought, plan, and style are to be encouraged and developed. The pupils are to be given practice in expanding, condensing, and re-arranging sentences and noting the effect in each case; they are to be exercised in making comparisons, contrasts, and combinations of statements. In the further study of the paragraph and its development, the pupils' attention will be called to the principles involved; the topic sentence, unity, continuity, and emphasis, or proportion. The pupils will be assisted in making definite and systematic criticism of their written work.

SUBJECTS FOR WRITTEN WORK

Subjects may be given in connection with this work that require the pupils to make inferences and to complete compositions that have been begun, thus:

1. Tell the class the following story:

The boys all at once thought of the swing in the barn. Dashing up the path leading to the gate of the yard, the foremost in the race nearly fell over a large black duck, which flapped its wings and struggled in vain to escape. Without lifting it up, the boys saw at once that its leg was broken.

Ask the pupils to complete the story.

2. A drawing may be made representing a little girl five or six years old, playing near a river bank, chasing butterflies, her large black Newfoundland dog standing near. The pupils may be asked to plan, and then write, the story.

3. Mr. Aldrich tells a good story, how early one spring a young couple from Baltimore came to live in a new home near his own. He passed the house daily, and used to see the new neighbours singing and chattering, as they worked in the garden together, "The little wife, very young and pretty, with the air of a lady", the husband somewhat older but always beautifully dressed. They seemed to enjoy each other's company very much.

He often wished to become acquainted with them and tried to find an opportunity to speak to them when passing, but, as he approached, they always retired hastily to the other end of the garden and seemed to want to have nothing to do with any one.

After a while he missed the little wife with her neat figure, always "draped in some soft, dark stuff, with a bit of something bright at the throat", but still day after day he saw the husband working away soberly in the garden alone.

One morning his two boys burst into his study with sparkling eyes:

"Father! Father! you know the elm tree down the road?" cried one.

"Yes."

"The elm with the hang-bird's nest," shrieked the other.

"Yes, yes! the Baltimore Oriole."

"Well, we both just climbed up, and there are three young ones in it."

Then the father smiled to think that the new neighbours had such a promising young family.

After reading or telling this story, the teacher may ask the class to reproduce it orally before writing it. Their ingenuity and command of language will be exercised in finding suitable terms to describe faithfully and consistently this young couple, how they looked, and their work in making a home, without disclosing until the very end of the story the fact that they were not persons but birds.

In writing the story, the pupils may attempt to vary, where possible, the terms used, as: couple, neighbours, husband, wife, house, garden, singing, chattering, worked, dressed, approached, retired, hastily, missed, draped, bright, soberly, burst, sparkling, promising family.

The class may continue the story for another paragraph, still concealing the fact that they are telling of a family of birds, by speaking of the three little ones rocking in a cradle, swinging from limb to limb, and by quoting the nursery rhyme bearing on it.

4. Write another story about a family of cats, or pigeons, or rabbits, or robins, or squirrels, or canaries. The story may be planned in this way:

A mother and her two little ones lived in an old tenement house, up in a dark attic reached by a back stair on which were some old boxes. They were very poor and had very little furniture in their room but a bed of straw.

The mother had to work very hard, often all night, to get them enough food. She often warned them not to leave the room, for fear of the neighbours. The little fellows were

bright-eyed and playful, and did not mind the cold, as each had a little furry coat that he always wore; nor did they fear the dark, as they had soon learned to see well without a light.

One day, however, one little fellow left the room. He played on the stair until a box rolled down on his foot. Then he cried bitterly. His mother heard his voice, and, in great haste, came up the stairs straight to her little one. Seizing him by the back of his little furry coat, she gently carried him back to his bed of straw in the attic.

The pupils' skill should be exercised in outlining these stories and planning the structure of the composition before thinking of the words to be used to describe and yet conceal the characters.

5. The subject may take the form of a problem and have the special purpose of leaving certain impressions without plainly stating the facts, as:

On the corner of the street lay a wagon overturned and badly smashed, with parts of the harness still attached to the broken shafts. Farther back was one of the wheels, and near it a number of broken bottles and two dinted cans.

Such surroundings may show past events, or they may indicate the characteristics of the actors without naming them. For example, a farmhouse may be thus described to show the qualities of the farmer:

Placing the farmer's account in my pocket, I mounted my wheel, and by two o'clock was at his gate. It hung by one hinge and was fastened with a piece of wire. As I passed through and up the lane, I could not but notice the weeds and thistles on either side and the neglected trees with their dead and broken branches.

Suddenly three poorly-fed dogs rushed out from the dilapidated woodshed, barking savagely. On the farther side of the house were three cattle and two pigs feeding among

the grass and shrubs, where once there had been a garden and lawn, while a score of chickens were picking up the crumbs and scraps about the open door.

The house had an almost abandoned appearance. Several of the windows were broken; some were patched with shingles, others stuffed with rags. Through the open door, on one side of a rusty stove, I could see the remnants of the dinner still upon the kitchen table, and on the other side, asleep on an old couch, lay the farmer, whose account I had been asked to collect.

An exercise such as the following may now be assigned:

(1) Describe a farmhouse; show that the people are untidy; *or* describe the playhouse of two tidy girls.

(2) Describe a class-room so as to show that it is closing day; *or* describe a trip to the bush, showing that it was mid-day.

6. Sometimes past happenings and the characters of people are judged, not by surroundings, but from their conversation.

From *Tom Brown's School Days,* for example, we have the following dialogue: Two of the big boys had caught some little ones, intending to toss them in a blanket:

"Oh, please, Flashman! please, Walker, don't toss me! I'll fag for you, I'll do anything, only don't toss me."

"You be hanged!" said Flashman, lugging the wretched boy along. "'Twon't hurt you! Come along, boys! Here he is!"

"I say, Flashy", sung out another of the big boys, "drop that! You heard what old Pater Brooke said to-night. I'll be hanged if we'll toss any one against his will; no more bullying. Let him go, I say!" . . .

"There's plenty of youngsters don't care about it", said Walker. "Here! here's 'Scud' East—you'll be tossed, won't you, young un."

"Yes", said East, "if you like; only mind my foot."

"And here's another who didn't hide. Hullo! new boy; what's your name, sir?"

"Brown."

"Well, Whitey Brown, you don't mind being tossed?"

"No", said Tom, gritting his teeth.

"Come along, then, boys", sung out Walker; and away they all went, carrying along Tom and East, to the intense relief of four or five other small boys, who crept out from under the beds and behind them.

"What a trump Scud is!" said one. "They won't come back here now."

"And that new boy, too; he must be a good plucked one."

"Ah! wait till he's been tossed on to the floor; see how he'll like it then!"

(1) What do you think of the character of Flashman?

(2) What do you think of the little boy?

(3) What does the dialogue tell you of the other big boy?

(4) Compare the courage of East and Tom with that of the other little boys.

(5) What impression had they made on the others?

What inference can you draw from the following selection from the same author:

Tom was sitting at the bottom of his bed unlacing his shoes so that his back was toward Arthur; and he didn't see what had happened and looked up in wonder at the sudden silence. Then two or three boys laughed and sneered; and a big brutal fellow, who was standing in the middle of the room, picked up a slipper, and shied it at the kneeling boy, calling him a snivelling young shaver. Then Tom saw the whole; and the next moment the shoe he had just pulled off flew straight at the head of the bully, who had just time to throw up his arm and catch it on his elbow.

"Confound you, Brown, what's that for?" roared he, stamping with pain.

"Never mind what it's for", said Tom, stepping on to the floor, every drop of blood in his body tingling; "if any fellow wants the other shoe, he knows where to get it!"

(1) What do you know of the two or three boys?

(2) Compare the courage of Tom with that of the big fellow.

(3) Why did Tom get down on the floor?

(4) Did he have to throw his other shoe?

The class will now be ready for the following:

1. Write a short dialogue between two boys; show that one is cowardly, the other brave.

2. Write a short dialogue between two girls; show that one is an orphan, loves flowers, and has good taste in dress; that the other has wealthy parents, but no love for the beautiful in nature.

3. Write short sketches of two boys. Lead us to infer from their acts and talk that one boy is from the city; that the other is from the country.

LETTERS

In this Form, longer friendly letters about familiar and interesting matters should be planned and written. Even the most friendly letters should be orderly and superior to conversation in clearness and dignity of language.

More stress should be laid on cultivating a good style in ordinary business letters. The pupil's mind should be on what he is writing about. The style should be natural, but more orderly and condensed than in friendly letters and should be appropriate to the matter in hand. In addition to the ordinary letter, the pupils should, in this

Form, have practice in writing for specific purposes (see Text-book, pp. 116-117-118), and also in writing formal letters, personal letters, and formal notes and invitations. (See Text-book, pp. 137-138-139-140.)

Exercise should also be given in writing a complete correspondence of four or five letters. The correspondence should be real, if possible, or one that might actually have been written, such as the following:

The class may be divided into two sections, A and B. Each pupil in section A is about to buy a bicycle from an American firm in New York, but is induced to buy from a Canadian firm operating in Toronto, this firm guaranteeing their bicycle for one year. Near the end of the year the joint of the frame under the handle-bars spread or parted.

Each pupil in A will write fully to the Toronto firm (inventing name and address) asking them to replace the frame and mentioning all the circumstances. Each pupil in section B of the class will write a reply for the firm, asking questions as to the probable cause and the manner of the breaking and when it was first noticed, but agreeing to do as promised.

A will reply answering the question how the break occurred.

B will write a letter for the firm asking the pupil to return the bicycle, etc., and will give full details as to how and when they intend to carry out their guarantee.

A will write the firm agreeing to the time, etc., as they have proposed, and state that he is returning the bicycle, and how.

B will reply for the firm, stating that they have received the bicycle, when he may expect it to be returned, and how it will be sent.

A will write to the firm that he has received the bicycle in good condition, and thank them.

Exercises in making out orders for the grocer and the butcher, and in sending by mail for seeds, books, brushes, and paints, etc., will afford good practice in this style of business composition.

Several short correspondences may be established with a firm, one set of pupils writing, another set answering, the letters. Each boy of one set may order a new base-ball from a firm, Brown & Lee, Montreal, to be sent by mail to his address; each girl, a skipping-rope, to be sent by parcel post to her address. The pupils will state what money is inclosed and give full directions in each case. Of the other sets of pupils, the boys will answer the boys' orders; the girls the girls' orders, with all necessary information and acknowledgments.

As it is considered preferable to take up business forms, telegrams, etc., in connection with Commercial work, these are not discussed in the Text-book.

NARRATION

In a narrative, the details of the story are given in an orderly way according to their occurrence, and the incidents are closely connected.

In the story about the Duke of Wellington, Text-book, pp. 71-72, a series of details are given, each closely connected with the other, leading to a conclusion. The first paragraph mentions the time, the place, and the persons of the story. It refers, also, to the boy's grief, which gives rise to the whole incident. The next two paragraphs explain the cause of this grief. The fourth paragraph tells how the Duke comforted the lad. The fifth mentions the success of his efforts and the boy's gratitude. Finally, the sixth paragraph, in which Wellington's letter is quoted, gives the result, or conclusion.

In addition to the arrangement and the connection of the incidents in order of their occurrence, all the circumstances that affect the incidents—the time, the place, the feelings, and the characters of the actors—are clearly and concisely indicated.

The motive, or purpose, of the story, or composition, will show what details should be neglected and what emphasized. For instance, in the story about Wellington, notice the omission of any reference to Wellington's qualities as a soldier, but, on the other hand, the stressing of the Duke's sympathy for the boy, as shown in his first question to the lad, in his subsequent remarks, and in his letters.

In narrating the life of an individual, the pupil will give the facts of his early life, education or training, his trials or struggles, his achievements or writings, etc., the close of his career. He will select only the important things and write them in order of time. He will devote a paragraph to each point of special interest and will close that paragraph when the items of interest are embodied in it; and so with the next paragraph; or, after the introduction, the paragraphs may be arranged according to topics. When the pupil wishes to tell about an adventure he had in a thunder-storm when going to school, he may commence with the getting ready, and tell about meeting his companions on the way; but something should lead up to and prepare for the main event, the storm. If he stated, for example, in the first sentence, that the clouds were black, then the mind of the reader would be prepared for the storm.

The pupils should look up articles, in the daily papers or in the Supplementary Readers, on some well-known poet or famous inventor and write for the class the

important facts, the purpose being to give practice in selecting and arranging these and in omitting unimportant details.

To tell a personal incident well, the pupils should tell what the hearers ought to know, after making clear the time, the place, the main persons concerned. The event or the climax of the story should not be too long delayed.

LESSON ON EXAMINATION OF A PARAGRAPH OF NARRATIVE

1. The morning of the battle broke with storm and rain, lightning and thunder—a fitting prelude for a day of blood. 2. It was not until five in the afternoon that the cavalry of France, under Count Alençon, with a band of Genoese cross-bow men, advanced to attack the English lines. 3. They were met by clouds of cloth-yard shafts from bows of English yew, and their ranks wavered. 4. Still the shower poured on; horses and men rolled on the earth, and the cavalry retired in confusion. 5. The men-at-arms now engaged; the second line advanced—France and England were locked in a deadly struggle. 6. Edward, who watched the fight from a windmill, felt so sure of victory that he refused to send aid to the Prince of Wales, a lad of fifteen, who was sorely pressed in the front of the battle. 7. "No!" said he, "Let the boy win his spurs; his shall be the glory of the day". 8. In vain the French King tried to pierce the line of archers who stood between him and his routed horsemen; his bravest knights fell fast around him; the horse he rode was killed,—there was no hope but in flight. 9. Eleven princes, twelve hundred knights, and thirty thousand common soldiers are said to have fallen in the battle and the carnage of the next day.

What is the paragraph about? A battle.

Where in the paragraph are we told this first. By what word or words?

What does the first sentence tell about the battle? The events just before it.

What does the second sentence tell us? Its commencement.

What do the third, the fourth, the fifth, the sixth, and seventh, tell us?

What does the eighth tell us? Its result.

What does the ninth tell us?

Has the writer followed any plan then, in telling of this battle?

Yes, the events are in the successive order of their occurrence.

Could any sentence be displaced with advantage? Why not?

Things to be Noted

1. The sentences bear on one subject. (Unity)

2. The subject is mentioned in sentence 1. (Topic sentence)

3. The details are arranged in proper order; and each sentence grows out of, or is suggested by, something in the preceding. (Continuity)

4. In sentence 8 the general results are given—followed by particulars in 9.

5. *They,* in sentence 3, carries the reader back for its explanation to *cavalry* and *cross-bow men* in the preceding sentence. *The shower,* in sentence 4, refers to clouds of cloth-yard shafts in the preceding sentence. *The boy,* in sentence 7, means the Prince of Wales, already mentioned in sentence 6.

A NARRATIVE LETTER FROM A SCHOOL-BOY TO HIS FATHER

(Constructed according to the plan discovered in examining the type narrative paragraph studied previously.)

My dear Father:

I write to tell you of a railway accident that happened near our school the other day.

As you know, there is a slight grade in the track to the south of the town, and below this grade is a switch leading from the main track to a siding, at the end of which is the turn-table and roundhouse. Above the switch yesterday forenoon was a long row of heavy freight cars with brakes tightly set at intervals to hold them in their places. On the siding facing these cars stood old engine No. 106, quietly steaming up ready for some shunting work that had soon to be done. All at once a coupling broke near the middle of this train and about half of the cars started to move down the grade. The switch was set for the siding, and the cars, gathering speed as they went, bore straight down on the engine. We boys, let out for recess, seeing what was happening, watched the result with our hearts in our mouths. Seeing his danger, the engineer, with admirable presence of mind, started his engine toward the oncoming cars, rapidly at first, but slowing down as he neared them, he backed slightly before meeting them, to lessen the shock of contact, and then crowded on full steam ahead to try to check their motion. The strength of the engine, however, was not equal to the task. It was borne gradually backward, with sparks of fire streaming from the wheels as they slipped on the rails, right up to the pit of the turn-table. The end of its tender, dropping into the pit, stuck there, forming a resistance block to any further motion. The huge engine, still crowded from the front and unable to move backward any further, reared itself high in the air, and threatened to topple over with its crew, into the pit. Luckily, however, the cars stopped before it did so, and the weight of the nearly up-ended engine forced it to settle back again almost, though not quite, in its place on the rails.

Old Andrew Latimer, the engineer, who had acted so pluckily, sat beside the track, grumbling audibly at his bad luck, and scarcely noticed our cheers, as we hurried back at the sound of the school bell.

With kind regards to all at home, I remain,

Your loving son,

Jas. Hewson, Esq., William Hewson.
Hallswell, Ont.

DESCRIPTION

In describing or picturing, the writer must first have the vision himself, then try to make his readers see what he has seen. Before he speaks or writes, he should be able to see clearly from a fixed point the general outline of what he is describing. He must endeavour to hold the outstanding features of the view before him and must present the details in proper order, Both the general outline and the details should be presented in proper descriptive words and phrases.

DESCRIPTION OF PLACES

With the foregoing points in mind, the class might study the following passage, describing an island and a cottage:

I well remember my first sight of White Island, where we took up our abode on leaving the mainland.

It was at sunset that we were set ashore on that loneliest, lovely rock, where the lighthouse looked down on us like some tall, black-capped giant, and filled me with awe and wonder. At its base a few goats were grouped on the rock, standing out dark against the red sky as I looked up at them. The stars were beginning to twinkle; the wind blew cold, charged with the sea's sweetness; the sound of many waters half bewildered me. Some one began to light the lamps in

the tower. Rich red and golden, they swung around in mid-air; everything was strange and fascinating and new.

We entered the quaint little old stone cottage that was for six years our home. How curious it seemed, with its low, white-washed ceiling, and deep window-seats, showing the great thickness of the walls made to withstand the breakers, with whose force we soon grew acquainted! A blissful home the little house became to the children who entered it that quiet evening and slept for the first time lulled by the murmur of the encircling sea.

In a similar manner try to describe an old mill, a beautiful lake in the morning, a river scene at mid-day, a large forest, a fishpond, a crowded street or train, a wooded island in a little lake with high shores, a farm-house from the road, a room as seen through a partly open door.

It is not so much the completeness of the description that vivifies, as the touching of the important points of the picture formed in the mind, the salient features, in true colours. For example:

But suddenly the doe started, head erect, eyes dilated, a tremor in her limbs.—p. 153, Third Reader.

DESCRIPTION OF PERSONS

The following is a good description of three girls, by Louisa M. Alcott:

Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a colt; for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp, gray eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long, thick hair was her one beauty; but it was usually bundled into a net to be out of her way. Round shoulders had Jo, big hands and feet, a

fly-away look on her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman, and didn't like it.

Elizabeth—or Beth, as every one called her—was a rosy, smooth-haired, bright-eyed girl of thirteen, with a shy manner, a timid voice, and a peaceful expression, which was seldom disturbed. Her father called her "Little Tranquillity", and the name suited her excellently.

Amy, though the youngest, was a most important person—in her own opinion at least. A regular snow-maiden, with blue eyes, and yellow hair curling on her shoulders, pale and slender, and always carrying herself like a young lady mindful of her manners.

The pupils should try to describe so clearly or vividly the form and features of some one well known to the class that, without mentioning the name, the class may be able to tell what person has been described.

Some pupils may be able to write a description of the voice, gait, manner, or main characteristics of another well-known person, so that the other pupils can tell to whom they refer.

Irving describes Ichabod Crane in this way:

The cognomen (name) of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together.

His head was small, and flat at top, with huge ears, large green, glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck, to tell which way the wind blew.

To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for some scarecrow eloped from a cornfield.

He begins with a general statement that Ichabod Crane was not unlike a crane. He then follows this up with particulars which would be expected in describing a crane—tall, long arms, etc. Then the head, ears, eyes, nose are described; and in the last paragraph he concludes his description by comparing him to a scarecrow.

DESCRIPTION OF BIRDS

In describing a bird, the following points should come after the statement of the general impression of its appearance:

Size—length from head to tip of tail

Colour—back, under parts, head, and sides

Beak—shape, length, thickness

Legs and feet—length of legs, number of toes

Movements—in walking, in flying

Food—how secured, material

Nest—where and how built

Young—number, how cared for

Voice—singing notes or chirping

Disposition—cheery or sad, cruel or affectionate.

Let the American Goldfinch tell his story in this way:

I am a small bird. My wings and the crown of my head are black, but my back, etc.—

Describe a bobolink, a bronze-grackle, song-sparrow, bluejay.

Describe a caterpillar, an insect, a cocoon.

DESCRIPTION OF COMMON OBJECTS

Perhaps the most difficult task in descriptive composition is to describe clearly a common object, such as a cent, a postage stamp, a pin, a match, a cup or a saucer, a spoon, a knife or a fork.

It is not, in this case, a description of the vision or picture formed in the mind, that is required, but a description of the object itself as it really exists before the pupil. In this work, the writer must assume that his readers have never seen or heard of the object he is describing. He must therefore begin with the general material of which it is made; this will be followed by its shape, size, colour, and then the more minute details, as in the following example:

A pin is a small cylindrical piece of wire, usually brass, an inch or more in length, and about one thirty-second of an inch in diameter. One end is sharp; the other is a blunt head, solid and circular, about one sixteenth of an inch in diameter. This brass wire is generally tinned to the required colour. Pins are made by machinery which not only manufactures these articles complete from the wire, but also sticks them in the papers.

DESCRIPTIVE WORDS

Notice the forms of descriptive words that indicate qualities:

Manly, courageous, truthful, honourable, courteous, heroic, fearless, daring, unselfish, unjust, faithful, Christian, unworthy, etc.;

and also words that are names of qualities:

Uprightness, temperance, nobility, heroism, politeness, patience, sincerity, justice.

Note also that some descriptive words have a comparative force:

Glassy, starry, boyish, queenly, triangular, egg-shaped, rosy, sunny, heroic, princely, pea-green, childlike.

COMPARISON AND CONTRAST

Sometimes we can strengthen our statements and make them more clearly understood by means of comparisons. A comparison may take the form of a simile, in which the point of similarity is stated, as, for example:

Blue were her eyes as the fairy flax,
Her cheeks like the dawn of day.

Or it may take the form of a metaphor, in which the point of similarity is implied, as, for example:

He is a lion in strength.

In the case of the simile, the words *like* and *as* are the chief words used to express resemblance. For example, the sentence:

He shall be like a tree set by a river,

shows the comparison between the prosperous man and the flourishing tree. In the sentence:

The news came as a bolt from the blue sky,

we compare the unexpected news to a flash of lightning when there are no signs of a coming storm. In the case of the metaphor, however, the comparison is expressed without using *like* or *as*. The following lines contain both a metaphor and a simile, and the difference between the two figures may be readily seen:

Hearty and hale was he, an oak that is covered with snowflakes;
White as the snow were his locks and his cheeks as brown as the oak leaves.

Comparing objects in this way by means of similes and metaphors, serves not only to make the idea more clear, but also, in most cases, to make the description more vivid. For example, the sentences:

> The pupils poured out of the school;
> The little girl flew from the house;
> Down the slide like a meteor flew the sleigh;

are much more expressive than:

> They ran out of school.
> She hurried out of the house.
> The sleigh ran rapidly down the slide.

A contrast is often expressed in the form of a compound sentence, for example:

The girl was tall and thin; the boy, short and stout;
He was rich, yet for our sakes he became poor;
The valleys were fertile; but the mountains, rocky and barren.

Compare a dog and a fox, a goose and a duck, a boat and a canoe, an orange and a lemon, giving points of resemblance, then points of difference.

Comparison and contrast are sometimes used throughout a composition. Examine closely with the class the following selection and note how the author makes comparisons, and how he contrasts the conditions and manners of settling on the land in the north of Scotland and in Bohemia:

One clear, cold morning, about the first of September, I took a train at Bonar Bridge, in the north of Scotland, southward bound. There was a cold wind blowing, and Bonar Bridge is about the latitude of northern Labrador.

I spent the next four or five hours looking out of a car window across the bleak, brown moors, studying the flocks of sheep and the little thatch-roofed cottages clinging to the lonesome hillsides.

Three days later I was in a beautiful mountain region on my way to Prague, the capital of Bohemia.

In many ways, conditions in the farming regions of Bohemia are quite as primitive as they are among the crofters of northern Scotland.

There are a larger number of small farmers owning their land in Bohemia than there are in Scotland, but the Scottish crofter (renter), although he remains a tenant on a large estate, has, at the present time, a more secure position on the soil than the man who rents his land in Bohemia.

In other respects, the Scotch Highlanders, whose country I had just left, and the Bohemians, whose country I was just entering, are, I should say, about as different as one could well imagine.

Among other things, I noticed that the farming people in this part of the world do not live apart, scattered about in the open country, as they do in Scotland and everywhere in America. On the contrary, the Bohemian farmers live huddled together in little villages, in the centre of the surrounding fields, from which they go out to do their work in the morning, and to which they return in the evening.

In Europe, the northern people settle in widely scattered homesteads, while the southern people herd together in little villages, and each individual becomes, to a great extent, dependent upon the community and loses himself in the life about him. This accounts, in a large measure, for the difference in character of the northern and southern people. In the north, the people are more independent; in the south, they are more social. The northern people have more initiative; they are natural pioneers. The southern people are more docile, and get on better under the restraints and restrictions of city life.

EXPOSITION

Exposition, or explanation, in its simplest form, has for its purpose to make the reader or hearer understand clearly how a certain thing is made or how a certain action is performed. Suppose that the pupils are trying

to make clear, "How to polish a pair of tan shoes". It is essential that the explanation should be clear even to one who has no previous knowledge of the process. The facts should be arranged in the most natural order, to give a clear and connected idea of the whole process:

1. Having the shoes and the necessary equipments and materials on hand
2. Method of cleaning the shoes
3. Method of applying the polish
4. Method of polishing
5. Putting away materials.

Try to describe in an orderly manner: How to make a kite, a raft, a telephone; how to fly a kite, put up a tent; how to play a game, such as authors, blind man's buff, croquet, cricket, charades, hunt the slipper, etc.

In addition to the subjects indicated above, and those which will be suggested in the work for this Form in history, geography, literature, etc., there will be found in the Text-book, in connection with each study, abundant material from which selections can be made.

The following questions on literature, if the selections to be chosen by the teacher be not of too difficult a nature, will furnish subjects for composition:

1. Write notes explaining the significance of the following expressions—
2. Describe fully and picturesquely the scene presented to the imagination in the following passage—
3. Expand the expressions in the following to make clear the thought—
4. In the following, show clearly the meaning and force of the italicized words as used in this passage—

5. Express more fully the thought contained in the following words and phrases, so as to show that you understand their value as used in this passage—

6. In simple prose, explain the meaning of the following—

EXACTNESS OF EXPRESSION

Write sentences that will make clear the exact meaning of each of the following words, or tell how the meaning of each differs from that of the others in its group:

Take, seize, grasp; high, lofty, tall; small, petty, tiny; said, replied, retorted; purpose, design, intention; house, residence, home, dwelling; displease, annoy, madden, exasperate; glad, happy, joyful, pleased; try, endeavour, attempt, undertake; smell, odour, fragrance, aroma; look, observe, gaze, glower; council, counsel; choice, alternative.

REVIEW

THE PARAGRAPH

The paragraph is discussed briefly in the Text-book, pages 14-15, 18-19, 76-77-78, 93, 110-111.

When the writer wishes to express a complete thought, one sentence is seldom sufficient; a group of sentences may be necessary to make clear even a single point with any degree of fulness.

A story is made up of one or more such units or successive parts, usually in three divisions, as:

1. Circumstances, or beginning
2. Main events, or middle
3. Consequences, or end.

A paragraph is, then, a group of sentences in which a single topic or a division of a larger topic, or theme, is developed.

It will be difficult for the pupil to understand the nature of the paragraph unless the whole story be first mapped out in his mind and its divisions noted. For example, on pages 14-15, is the story of *Nelson's Fearlessness,* the purpose of which is clearly indicated by the title. The plan of the story, as given on page 15 of the Text-book, is: (1) Nelson's fearlessness. (2) His wandering away. (3) His being found. (4) His grandmother's surprise. (5) His ignorance about fear. The first three topics are developed in paragraphs of about the same length; the last two, in what may be more properly termed divisions than paragraphs, since, in single sentences, they give the remarks of the grandmother and of Nelson, and thus show how differently these two feel about fear.

Constant reference to good models is desirable, to make clear and firm the impression of the plan of structure. (See passages in the Text-book, pp. 3, 6-7, 18, 23-24, 57-58, 76-77, 92, 135.)

The single paragraph is the form of composition which enters most largely into the daily school work. The descriptive passage from *Black Beauty* on pages 76-77 of the Text-book, will serve to exemplify the important principles of paragraph structure. The topic of each of the three paragraphs is stated in the first sentence of the paragraph. This sentence, therefore, is known as the topic sentence. The pupil must be warned, however, against the mistake of supposing that the first sentence is always the topic sentence. The matter of the topic sentence, in fact, may, with suitable examples, be made the subject of a separate lesson. When the pupils have examined the remainder of, we shall say, the first paragraph of the quoted selection, they will see that all the sentences relate to the main topic and that the law of unity is observed. In

testing the unity of the paragraph, the teacher may ask the pupils to indicate such divisions as the following:

1. The meadow, with its pond. The description of the pond closes at the word "end".

2. The two sides of the meadow, which are described in the third sentence.

3. The two ends of the meadow, which are described in the fourth sentence.

If now the passage is tested for the law of continuity (see Text-book, pages 88, 93, 110), the class will readily see that the paragraphs are naturally arranged according to their topics: (1) The meadow itself. (2) The colts that inhabited the meadow. (3) The owner of the colts. Furthermore, they will see that each of the paragraphs has its own definite method of arrangement, as, for instance, the first: (1) The meadow, with its pond. (2) The banks of the pond. (3) The sides of the meadow. (4) The ends of the meadow. Special attention should here be called to the use of such valuable link expressions as "overshadowed the pond", "grew at the deep end", "over the hedge on one side", "on the other", "at the top of the meadow". In this connection, the utility of the pronouns "they", "them", and "we", in the second paragraph, and "he", "him", "she", and "her", in the third, in keeping clear the connection between sentences, should be impressed on the pupil's mind.

As to emphasis, in the case of the present passage, attention should be directed rather to the correct proportion of the writer's work than to emphasis gained through position. It will be remarked, however, that the owner's fondness for his horses, perhaps the most striking detail of the passage, is made very clear by the quoting of the master's words, right at the close of the selection.

As special studies in continuity and emphasis, the extracts in the Text-book on pages 88-89, 91, 103-104, 110-111, as well as others selected by the teacher, should be closely studied.

If now the pupils are asked to make a study of a whole composition consisting of several paragraphs, they will readily see that the principles of paragraph structure apply, also, to the structure of the composition as a whole. The story of Major MacDowell's winning the Victoria Cross, Text-book, pages 57-58, is composed of five paragraphs and will serve as a good example for study.

Ask the pupils to examine each paragraph, state its subject, point out the topic sentence, and show how the ideas are arranged. A black-board analysis should be made, showing the plan of the story as follows:

Paragraph 1. The Capture of Vimy Ridge by the Canadians

(*a*) The nature and the situation of the Ridge
(*b*) Its fortification by the Germans
(*c*) The failure of attempts to capture it.

Paragraph 2. The Training of the Canadians

(*a*) The general training
(*b*) Major MacDowell's special training
(*c*) The minuteness of his study.

Paragraph 3. The Attack

(*a*) The discharge of the guns
(*b*) The advance through No Man's Land
(*c*) MacDowell's arrival at the dug-out
(*d*) His capture of the Germans.

Paragraph 4. The Handling of the Prussians

(*a*) The Major's plan

(*b*) The anger of the Germans

(*c*) The checking of the rebellion.

Paragraph 5. The Major's Reward

When this plan is examined, the pupils will readily see:

1. That the first paragraph serves as an introductory paragraph for the whole story.

2. That the details in the several paragraphs all have a direct bearing upon the story; or, in other words, that the law of unity is observed.

3. That the incidents follow one another in the order of their occurrence, and that the relation between the various incidents is clearly shown; or, in other words, that the law of continuity is observed.

4. That the important ideas are properly emphasized throughout the story; or, in other words, that the law of emphasis is observed.

This study may be followed by that of the story of Captain Bishop's exploit, pages 88-89 of the Text-book. Make an analysis of the story, showing the subject of each paragraph and its sub-headings. Note especially the transition from paragraph to paragraph. Attention may be called to the brevity of the paragraphs in this selection,

and the reason for this may be pointed out—the writer's desire to imitate in his style the rapid progress of the incidents he narrates.

EFFECTIVE ARRANGEMENT

On effective word-arrangement, read the Text-book, pages 101-102, 2, (*a*), and page 114, 7, and this *Manual.* Special attention should be given to the effective arrangement of words, phrases, and clauses in sentences, and of sentences in paragraphs. The proper arrangement, or order, of the sentences has much to do with the clearness of the paragraph.

Not only should words, phrases, clauses, and sentences, be properly arranged in order, for effect, but the material should be arranged as introductory paragraph, main paragraphs, and concluding paragraph. The introduction should give the setting and all explanations necessary to the clear understanding of the main paragraphs and of the writer's purpose (Topic). The main paragraphs should state the facts in proper order. The conclusion is often used to complete, or close, the composition and to sum up or emphasize the main points.

As already stated, all the paragraphs must bear directly on the subject of the whole composition (Unity). Each paragraph should grow out of the paragraph preceding and should naturally lead up to, and be clearly connected with, the next paragraph (Continuity); but, in addition to this, each paragraph should be presented to the reader's attention at a length proportionate to its importance, as a part of the subject (Emphasis, or proportion).

For the expansion of outlines of a narrative composition, by adding details, suitable exercises are suggested on page 144 of the Text-book.

CRITICISM OF A COMPOSITION

After writing a composition of one or more paragraphs, ask these questions:

1. What is the composition about? See that the title clearly indicates the subject.

2. Does each paragraph, if there are more than one, bear directly on this subject, making the treatment of it fuller or clearer? Are any other paragraphs necessary in order to make clear all that should be said?

3. What division of the subject does the first paragraph deal with?

4. Is this clearly shown in the topic sentence and throughout the paragraph?

5. Are the sentences all closely connected with the topic of the paragraph?

6. Are the sentences arranged in the order in which the events or actions took place or in the best order for clear description or explanation?

7. Does each sentence naturally lead to the next? Are the sentences clearly linked together in a natural order?

8. Is the thought in each sentence clearly stated?

9. Has the subject in each paragraph been fully treated?

SPELLING

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FORM IV

Dictation from the Fourth Reader and other sources, as supplementary to the Exercises in the Speller.

Word building and simple derivation. The common prefixes and suffixes may be taken in groups of two or three, with words illustrative of each, in place of the seat work as given for Form III after the columns of each Exercise in the Ontario Public School Speller.

The most common Latin roots in connection with the prefixes and suffixes. See the Ontario Public School Speller, pages 185, etc.

Homonyms, as outlined on pages 137-140 of the Ontario Public School Speller, with a review of those taken in the previous Forms.

Inflected forms. Review of seat work in Form III, including plurals, possessives, gender forms, additions of *es, ed, ing,* etc.

Technical terms employed in the various subjects of study, and proper names as required.

The use of the dictionary.

SPELLING

CHAPTER I

VALUE

In our elementary schools spelling has long held a place of prominence, ranking in public opinion along with reading and writing. It has been used as a measure of the educational standing of both individuals and schools. Commonly, though perhaps erroneously, proficiency in spelling has been deemed adequate proof of mental ability and scholarship; while, despite clear evidences to the contrary, weakness in this subject has been regarded as an unmistakable mark of illiteracy or at least of defective education.

EFFECT OF WEAKNESS IN SPELLING

Slips in spelling cause most persons greater mortification than do more serious faults in other aspects of language; for the impression of defects in spoken language is unheeded or transient, while the record of errors in spelling is obvious and permanent. As a rule, teachers are keenly sensitive to their pupils' weakness in spelling. In other subjects a comparatively poor showing may not disturb them greatly, but few are so indifferent as not to feel mortified when attention is directed to the faulty spelling of their classes. In no other school subject, however, is so high a standard expected—here we are satisfied with nothing short of perfect accuracy.

RESULTS IN THE SCHOOLS

One of the common indictments against both elementary and high schools is that too often their graduates are but poor spellers; and the charge is not infrequently made that in former generations both children and adults spelled more accurately than they do now. Yet an examination of documentary evidence fails to support this criticism; instead, it indicates that modern methods of teaching have secured better results than those attained in olden days. Nevertheless, after making due allowance for the fact that the pupils are yet in the learning stage, it is evident that the present results are not wholly satisfactory. Attainments are still too low, and greater efforts are urgently needed, in order that pupils from our schools may be able to spell with commendable accuracy.

COMPARATIVE IMPORTANCE

Undoubtedly the importance of spelling has been frequently exaggerated, and the time and energy of pupils have been wasted in learning word forms not likely to be used afterward. In and for itself, spelling has no value; its chief use is as a handmaid to composition, in making records, or in communicating with others by means of writing. Should some new means of communication supplant writing, spelling would become practically a lost art. Yet, in our days, this practical value of spelling is far greater than it was at an earlier time when written communications were less general. Nor should we forget that bad spelling *usually* indicates not merely illiteracy, but also lack of carefulness or else defective power of observation.

AIMS

TO TEACH THE SPELLING OF COMMON WORDS

It is evident that a pupil does not need to learn the spelling of all the words found in the reading books of his grade. These contain terms that he is not likely to need in his written work. The desirable thing is to enable each pupil to spell correctly merely the words of his own vocabulary. Yet, as the lessons are given, not to individuals, but to classes, this aim cannot be strictly realized.

But there is a choice even among the words of a pupil's vocabulary. The school should endeavour to train pupils to spell properly the commoner words of their vocabularies. These are among the most irregular and difficult in the language, and should be more carefully taught because they are so frequently required. It is the common experience of the schools that many of these everyday words are misspelled throughout the grades. Most teachers have had their patience sorely tried by errors made in such words as, *until, too, does, whose, truly, doesn't, separate,* etc.

TO GIVE SPELLING ABILITY

When spelling is acquired incidentally, or when its teaching has not been according to sound methods, the learner is apt to think of each word as a separate and unrelated unit. But, despite the anomalies that abound, English spelling does rest upon a basis of law and order. The large majority of our words are spelled according to some regular system of representing like sounds by like symbols. Accordingly, in the early stages of this subject, a pupil should be taught to perceive clearly the relations between sounds and the letters that represent them. There is less labour in learning *hound, sound,*

found, pound, ground, etc., when taught together as a group, than in learning each as an unrelated word in a different lesson. When such words are taught in groups, spelling and phonetic reading become mutually helpful. Yet the pupil must not be led to think that all words are spelled strictly according to sound. From the outset, some irregular forms should be taught along with regular forms, to show him that many words must be learned as individuals, "each having a graphic personality".

TO FOSTER THE DICTIONARY HABIT

When in doubt about the spelling of a word, prudent persons deem it wiser to consult a dictionary than to run the chance of blundering. The simplest purpose for which a dictionary can be used by young pupils is to discover the right spelling of words. Therefore, at an early period of their course, they should be shown how to use the book for this purpose and be trained in doing this regularly, until the habit has been fixed. Then, in senior grades, they may fairly be held accountable for spelling errors in all written exercises.

TO TEACH CERTAIN MECHANICS OF WRITING

Correct spelling includes more than the placing of the right letters in their due order. The use of capitals, contracted and abbreviated forms (don't, a.m., etc.), the possessive forms of nouns in the singular or plural, the use of the hyphen, the right breaking up of a long word at the end of a line, should be taught as parts of this subject.

In writing sentences from dictation, punctuation is needed for correct form and should be required of the pupils as far as they may fairly be expected to understand

a matter so arbitrary and difficult. In dividing words into syllables, the best authorities now take pronunciation as the sole guide, for example, pre-fer, pref-er-ence, rep-ro-bate, etc. A note on this point is given on page 112 of the *Ontario Public School Speller* (Revised Edition).

RELATION TO OTHER SUBJECTS

TO READING

In earlier days spelling had a much more intimate relation to reading than it has now. Then reading was begun by learning the names of the letters and combining these to get words. Even yet the practice of asking pupils who cannot recognize a word to spell it, has not totally disappeared. This association of reading and spelling had two important results. The method of using the alphabet to teach reading long determined the procedure in spelling, causing it to be taught orally. It resulted also in the spelling material being drawn almost exclusively from the reading books. See p. 12 and p. 16.

TO COMPOSITION

Spelling has a close relation to composition. The only need for learning to spell is the need of giving written expression to thought. Though one may read quite satisfactorily while lacking in ability to spell, one cannot give satisfactory form to written language without such ability. There is a clear recognition, therefore, of the vital dependence of spelling upon written composition, and better spelling results will be obtained when such recognition is regularly observed in practice.

TO PENMANSHIP

Neat, exact penmanship done without much conscious effort, tends to prevent spelling errors. All written work whether done on the board or on paper, by the teacher or by the pupils, should be as perfect as possible. In all written work every one should conform as closely as may be to the standard letter forms. Whatever tends to improve writing, for example, abundant practice and good writing material, will also influence improvement in all aspects of written language. Ordinarily, it is found that pupils who are careless or indifferent as to penmanship, neatness of exercises, and accuracy of statement, are less likely to be careful about perfect spelling. The relation of spelling to penmanship is considered further under method. See p. 23 (the teacher's writing), and p. 30 (the pupils' writing), also pp. 40 and 54.

CHAPTER II

NUMBER, CHOICE, AND ARRANGEMENT OF WORDS

EXTENT OF VOCABULARY

It is important to have a clear idea of the extent of the task to be mastered in spelling. Careful tests and records have shown that on entering school at six years of age the average child from an intelligent home has a vocabulary of at least two thousand words. By the time he is prepared to enter a high school he understands fairly well about six thousand words. A considerable proportion of these present no difficulty, since their notation is quite regular; once he has mastered the ordinary ways of representing sounds, he will be able to write these words without trouble. It is hard to believe that anything but carelessness can account for the misspelling by a pupil nine or ten years old of such words as *printing, vanished, important;* but many of the everyday words used to express his thoughts are among the most irregular in our language and require for their mastery careful teaching and abundant practice.

WHEN TO EMPHASIZE SPELLING

That particular phase of memory which enables one to recall all the letters of a word in their proper order is most active in early youth. This indicates that spelling should receive most attention in earlier years, chiefly in the Second and Third Forms, and before the pressure of new and more important subjects is felt in the higher Forms. Then, as a result of good teaching and thorough

correction, a pupil on entering the highest Form will have mastered the spelling of the words he uses in ordinary conversation. Moreover, in those earlier years he is less sensitive to anomalies and inconsistencies, and is therefore less troubled than an adult would be by the many peculiarities of English spelling.

NUMBER OF WORDS TO BE TAUGHT

It is well to consider the number of words to be taught, not only in a year, but also in a week and in a lesson, and the time required for this task. Let it be assumed that the pupil graduating from the elementary school after an attendance of eight years has a vocabulary of about six thousand words. An examination of these will make it evident that not more than four thousand require special teaching because of inherent difficulties. The task is, then, to teach about six hundred words on an average for each of the seven years when spelling is formally taught. This would mean the teaching of from fifteen to twenty new words each week for forty weeks. But, in addition to these, the most difficult words previously taught need to be drilled on until it seems impossible for any one to miss them.

NUMBER OF WORDS IN A LESSON

School practice has varied greatly in regard to the number of words presented in a lesson. In a certain secondary school, it was the custom to assign one hundred and fifty words to be learned for each of the fortnightly spelling tests. Needless to say the results were disastrous. The other extreme is found in schools which fix the number of new words at one or two each day. The inherent difficulties of spelling show how vain it is to expect

pupils to master at one time many difficult words. It is preferable to take a few hard words, and to drill thoroughly on these, giving much practice to their employment in sentences. As school conditions differ so greatly, perfect uniformity of practice cannot be expected, but it may be advised that in junior classes four or five new words be taught in each lesson, and in senior classes, eight or ten. Together with these there should be a review of perhaps several old words which have been found difficult. As a rule, one of the exercises in the *Ontario Public School Speller* (Revised Edition) should be mastered each week, or else three in two weeks, which will permit of time for spelling matches and for drill on the list of difficult words for the year.

TIME REQUIRED

In some schools the time devoted to spelling is excessive. The value of this subject has been exaggerated so that it receives as much attention as reading. This mistake will be remedied when fewer words are presented in each lesson, and when the work to be covered in each grade has been clearly marked out. Further, it must be remembered that all written work affords practice in spelling.

Moreover, there is the test of experience to guide us. Careful investigation has shown that schools devoting an undue amount of time to this subject attain results no better than those where the time is but moderate. Wide and successful experience shows that in no grade should the periods be more than one hundred minutes a week. In rural schools, not more than two hours a week should be allowed for all the classes, and there it will economize time and effort to take together more than one grade when-

ever possible. In urban schools there might be a daily lesson of fifteen minutes in the First Form (second year), and of twenty minutes in the Second Form; in the Third Form, where the subject should receive considerable emphasis, four lessons of twenty-five minutes each a week should suffice; and three lessons of thirty minutes each a week, in the Fourth Form. This arrangement gives junior pupils short but frequent lessons, which is the preferable system in such grades.

CHOICE OF WORDS

Could an ideal selection of material be made, each pupil would be taught to spell the words of his own vocabulary and no others. But in practice it is impossible to make such accurate adjustments to individual needs. The utmost that can be done is to have the choice of words depend to some extent upon the teacher's knowledge of his pupils, of their environment, and their needs. Country children use familiarly certain words little known to city children, and vice versa. Those coming from cultured homes have a much larger vocabulary than have the children of illiterate parents. To a considerable extent, therefore, the words selected should be those in general use in the pupil's community. It would be valuable to know what few thousand words are in most general use by adults whose training was received wholly in elementary schools. If, in addition, we knew which are commonly misspelled by this class of the community, we would have the best possible guide for making a wise choice of material. But while it is desirable that a teacher should make selection of these words best suited for his pupils, the same words must be taught to all in the class, even if some do not know them. In this matter, it is the majority of the class,

not a few individuals, that must be considered. It will readily be admitted that a natural and important result of the school activities is to standardize the attainments of pupils, bringing all up to at least a respectable level.

WORDS THAT MAY BE OMITTED

Any text-book compiled to meet the different conditions of schools in the country will probably contain a considerably larger vocabulary than the pupils of any one place require. While the omission of words needed in even a moderate number of schools would make a text-book of less general service, yet it may reasonably be expected that the wise teacher will omit words not likely to be required in his class.

WORDS THAT MAY BE ADDED

But the teacher will also find it very useful to make a class list of such words as are needed in the written exercises of his pupils, noting especially those that have given them trouble in the composition and other written exercises. Even when he teaches the same grade year after year, he will find it advisable to make changes in such a list, the better to meet the needs of new pupils.

LISTS OF WORDS TO BE KEPT

In addition, each pupil should be required to keep in his dictation book a list of his misspelled words or of words about whose spelling he has had to inquire. Then, from time to time, he might be required to give a list of those words, not taught in class, which he has found troublesome. Arising as they do out of actual difficulties en-

countered, these individual lists provide a most useful supplement to the material in the Text-book, so that from them the teacher should often choose words for drill and review. These difficult words which a pupil has need of using in his written work will probably be acquired more readily than easier words for which no need has been felt. By these various means the teacher can secure the best possible adjustment of material to individual needs. In the spelling lessons there should be fewer uncommon words lacking in significance for the pupil and a greater proportion of words required in everyday work.

WORDS FROM THE READER OR TEXT-BOOK

Not infrequently, the choice of words has been made in a haphazard fashion, chiefly from the reading books. The historical reason for this has already been given. This plan of choosing material is unsystematic; there is no definite course to be covered in each grade, and no way of preventing serious omissions or frequent duplications. Some teachers believe that a pupil should be able to write whatever he can read; indeed they think that spelling aids reading, and that consequently the two should be developed co-ordinately. But word recognition in reading is a far simpler process than spelling. If an attempt is made to keep a pupil's spelling up to a mastery of words in his reading, language, history, and other subjects, the results are likely to be harmful both to these subjects and to spelling. In spelling, as in any other subject, it is important to have the material properly organized, and, as a rule, this can be secured only by following more or less closely the course in a suitable text-book.

VARIOUS SYSTEMS OF WORD-GROUPING

1. By length.—Spelling texts have followed different systems for classifying their material. The earliest books used the simple plan of grading words by their length or by the number of syllables. But many short words are little used, and words are not difficult in proportion to their length.

2. By sound.—By this plan words were arranged on the basis of their phonetic structure. For instance, words having the long sound of *oo,* as, *tooth, shoe, soup, slew, juice,* etc., were placed together. Homonyms were taught together, for example, *sail, sale; straight, strait.* It was assumed that sound is the chief aid to spelling; but, needless to say, the practice proved a serious hindrance, not a help.

3. By common signification.—By this plan words were grouped according to their meaning; for example, under the heading of *vegetables* there would come *potato, turnip, carrot, beet,* etc. This represents the first attempt to give meaning to isolated words by grouping them in natural association; but it affords little direct help to spelling; for example, the correct spelling of *carrot* would not aid in learning the spelling of *potato.*

4. By common derivation.—There are other plans of word-grouping proceeding on the basis of meaning and structure. Thus, words may be classified by common prefixes or suffixes: *compel, control; election, caution;* or because they come from the same root: *reduce, educate.* By this arrangement there is some suggestion of likeness in meaning following from likeness in structure, and to this extent it is helpful.

5. By PHONOGRAMS.—The most modern system of classification is by phonograms; for example, th-*istle,* br-*istle;* in*scribe,* de*scribe;* sub*terranean,* Medi*terranean.* This has the advantage of focusing attention upon the largest units in words having like sounds represented by like symbols. It is evident that the pupil can more easily master the spelling of *piteous, plenteous, righteous, bounteous, courteous,* etc., when these are taught together and their points of similarity emphasized.

The advantages claimed for the phonogram are many. In the first place, it provides a large unit for the division and identification of new words. It induces even larger divisions than the syllable. It is superior to the syllable in another respect, namely, that it separates words on the basis of their sound division regardless of derivation or the arbitrary (from the standpoint of sound) divisions of dictionary syllabication. It is a more flexible mode of attack on a word, taking account of the individuality and maturity in pupils. In the case of the word *relationship,* one pupil, depending on the known units of the word that happen to be suggested in his attempt at interpretation by analogy, might divide the word thus, re-la-tion-ship; but a pupil with a knowledge of larger words would see it as relation-ship. The phonogram, as generally used, avoids all artificial markings, such as diacritics and accents, so that the pupil from the beginning sees the word as it will be read or spelled in normal use.

Through an examination of sufficient examples of this kind, the pupil learns to generalize, to know what letters are used for certain sounds, and to apply this knowledge. For it is not necessary to teach every word in groups having features in common; good teaching should enable a pupil to spell, unaided, hundreds of words of regular

notation and other words resembling those in a group already known. Then, by this method of grouping, we can best attain one of the chief aims in spelling, namely, that of giving the learner, through a study of well-chosen examples, *power to master word forms in general.* Of course irregular word forms; for example, *through, eye, shoe, one,* must be dealt with chiefly as unrelated individuals, for they lack conformity to any type.

CHAPTER III

DOES SPELLING NEED TO BE TAUGHT?

INCIDENTAL TEACHING

SOMETIMES the theory is advanced that spelling does not require special teaching, because it can be learned incidentally through reading and other school activities. Pupils taught by the word or the sentence method will, it is sometimes contended, be able to spell correctly, since they see how the words look. Though alluring as a theory, in practice this has proved a complete failure. It is quite safe to assert that practically all children and even adults read with ease and certainty many words which they are unable to spell.

ABILITY TO SPELL COMES LATER THAN ABILITY TO READ

Experience proves that the ability to spell lags often far behind the ability to read, for even an extensive course in story-reading does not ensure mastery of simple word notation. A familiar word is recognized chiefly by its general appearance, aided perhaps by certain dominant letter forms. It is only in the case of new and unfamiliar words that the eye pauses to get the various component letters; as a rule it recognizes well-known forms as wholes and so rapidly that examination of their parts is precluded. But spelling demands exact analysis and memory of word forms, to enable one to reproduce them correctly. The context, of great help in word recognition, gives no aid in building up words through their constituent parts. Paying heed to the letters is a great waste in reading,

making it slow, and fixing attention on mere forms, not on the meaning. But in spelling this careful scrutiny of the various letters in their due order is essential. Though extensive reading is of some help, it cannot take the place of definite teaching in spelling.

WHY ENGLISH SPELLING IS DIFFICULT

DEFECTIVE ALPHABET

It is probable that English presents more serious difficulties in spelling than any other modern language having an extensive literature. A regular phonetic alphabet would have as many letters as the language has separate sounds. No symbol would stand for more than one sound, nor would the same sound be represented by two or more characters. The English language, however, has about forty-five readily distinguishable sounds, but only twenty-six letters to represent them. In reality there are twenty-two really serviceable letters, as four—*c, j, q,* and *x*—are redundant. Only eight letters of our alphabet represent fixed sound values. Of the forty-five sounds, twenty are classified as vowels, and twenty-five as consonants. Excluding *y* as superfluous, there are but five vowel signs to indicate the twenty vowel sounds.

MANY SYMBOLS FOR THE SAME SOUND

Not only are there too few signs to represent adequately the different sounds of the language, but the chief difficulties in spelling arise rather from *the many ways of representing the same sound.*

1. The twenty vowel sounds are written in one hundred and eight different ways. In illustration, the following words show how *long a* is represented: *ache, safe,*

m*ai*l, s*ay*, br*ea*k, g*ao*l, g*au*ge, th*ey*, v*ei*l, r*ei*gn, *eigh*t, *eh*, da*h*lia, ha*lf*penny, camp*aign*, str*aight*.

We may safely conclude that the great difficulty of English spelling can be ascribed to *the many different ways of writing our vowel sounds.*

2. In like manner, the twenty-five consonantal sounds have over one hundred and sixty different spellings. Various ways of indicating *sh* are here given: *sh*ip, A*sia*, *ch*aise, i*ss*ue, fa*shi*on, so*ci*al, o*ce*an, con*sci*ence, offi*ci*ate, vi*ti*ate, por*ti*on, mi*ssi*on, fu*chs*ia, pun*che*on, *sch*edule, moustac*he*.

OBSCURE VOWELS

The vowels in unaccented syllables tend to become obscure and, since they are not clearly heard, the uncertainty in regard to their spelling is greatly increased. Note such words as bene*fi*t, mutt*o*n, fert*i*le, necessa*ry*, fort*u*ne, sep*a*rate.

SILENT LETTERS, DOUBLED LETTERS

Silent letters are found in a considerable number of our words in common use. These usually give considerable trouble to pupils in all grades and especially to those of the auditory type. Even in the case of adults, slips are not infrequently due to this difficulty. Of the vowels, only *e* and *o* are commonly doubled, and this is not indicated by any changed pronunciation. The three consonants frequently doubled at the end of words are *s, l, f*. Even accurate pronunciation fails to be a sure guide to the doubling within a word. But knowledge of derivation and of the rules for doubling the final consonant are of considerable help.

THE THREE FEATURES TO BE KNOWN

MEANING

The teaching of spelling implies more than merely enabling pupils to reproduce the right letters of words in their due sequence. With this there should always be associated two other important elements, namely, meaning and pronunciation, and these should be known before the letter sequence is taught. As a broad principle, it may be stated that a pupil should learn to spell only those words whose meaning and pronunciation he already knows. This, however, requires some consideration. Through silent reading and study, pupils meet many words first in their written or printed form and, while they understand their meaning, they may be ignorant of their pronunciation. There are, in almost every class, some members with habits of careless or incorrect pronunciation which is the cause of errors in spelling; for example, (nomitive) nomi*n*ative, (reglar) reg*u*lar, (Artic) Arctic.

PRONUNCIATION

When oral spelling is given, especially in junior grades, the teacher should require the pupil to pronounce the word correctly and distinctly both before and after spelling it. If at first the word is improperly pronounced, the pupil should be set right before being permitted to name the letters. In senior grades the usual plan of dictation does not afford much opportunity for correcting faults of pronunciation; for but few pupils may be called on to say the words aloud. As a first precaution, the teacher should make sure that his own pronunciation is clear and correct. Words that he deems difficult in this respect, he should pronounce very distinctly two or three

times, and afterward test some pupils individually. He will know which pupils are seriously defective in this matter, and with them he should take special pains.

There are two ways of securing pronunciation—by imitation of the living voice or by consulting a dictionary. The imitation of a correct model is always the better way, and for young pupils the only way, of acquiring good pronunciation. Usually, this matter is taken up in connection with oral reading, though the standard of correctness then exacted is not maintained at other times. But even a slight consideration will show its value in the case of spelling and indeed in all spoken language. The use of the dictionary for obtaining pronunciation will be discussed further on.

MEANING AND PRONUNCIATION

The meanings of the words in any lesson may be known very clearly by some pupils, only vaguely by others, and not at all by a few. Yet, as these pupils are to be taught as a body, it is best to make sure that all are familiar with the meaning and pronunciation before they give attention to the spelling proper. If any be found quite ignorant of the signification of a word, the teacher should endeavour to develop this, if possible, through action, object, or picture, especially in Junior Forms. Failing such means, he may give a simple explanation of its meaning or show its distinctive use in one or more sentences. This latter method is always of great value and should be required of pupils in the case of words not clearly understood. It seems evident, however, that by representing new words at first experientially—that is, through action, objects, pictures—appeal to past experience is far more effective in most classes than by presenting them orally or visually.

The plan of requiring formal definitions must be condemned—it does not imply understanding.

MEANING, PRONUNCIATION, AND SPELLING

In spelling, a most pernicious practice is the translating of mere sounds into letters, with little idea of meaning—the basic element in the word. In every spelling lesson, the teacher should endeavour to have his pupils acquire or connect the meaning, the pronunciation, and the spelling in right association.

Word forms are acquired in various ways. It may be assumed that, in general, the order to be followed is:

1. The mental image, or concept, of the word
2. Its auditory and visual impression through hearing and seeing it
3. At times, its oral expression through the pupil's vocal spelling
4. Its written expression by him
5. The motor impression arising from both oral and written reproduction.

THE TEACHER'S ESSENTIAL QUALIFICATIONS

KNOWLEDGE OF SUBJECT

The first requirement is that the teacher spell with unfailing accuracy, and this ability cannot always be taken for granted. A teacher's errors in spelling, if noticed by his pupils, are apt to upset confidence in his fitness; besides, one who does not spell well is less likely to detect the mistakes of others.

IMMEDIATE PREPARATION

The teacher should have a clear, comprehensive view of the subject, should understand the laws, or principles, on which spelling is based, should know the usual causes of errors and the remedies therefor, and see the relations of spelling to other school activities. Though spelling is an extremely complex subject, many teachers regard it as a particularly easy one, and therefore they have not sought to discover those practices that ensure success instead of failure. The teacher should know in advance the particular difficulties in the words of any lesson and the best ways of dealing with the various individuals in the class. This demands immediate and painstaking preparation for each lesson; moreover, this subject makes great demands upon the teacher's unremitting perseverance as the chief price of success.

WRITING

The teacher's writing on the board should be large, legible, and regular, with precise and unfailing attention to the mechanics of the sentence. Indeed this should be the unvarying rule in all board work, whether written by the teacher or the pupils. Pupils at the rear of the room are at a considerable disadvantage in being at a distance from the board. Commonly too, some of the pupils have defective sight. The letters, therefore, should be large enough and heavy enough to be seen clearly from any part of the room. Good board writing by the teacher, while very desirable in every subject, is here of special value. Every letter should readily show its individuality; there should be no doubt as to whether it is *i* or *e*; *j* or *g*. When written upon the board by the teacher, the word picture should be the same as that to be made by the pupils; the

style of writing should therefore be uniform throughout the school. It is confusing for pupils to see the word which they are learning to spell written on the board in quite different ways as to letter forms, slope, etc., for example, BOX, *BOX,* box, *box,* etc. It is, in the opinion of some teachers, an advantage to have pupils study the words from lists or sentences in their own handwriting, especially when this is good.

DISTINCT READING

Examination of the pupils' work shows not infrequently that they did not catch the teacher's reading of the dictated passage. Though at times their lack of attention is responsible for such failure, yet not uncommonly the actual cause is the teacher's defective pronunciation or enunciation. If one reads the words aloud as *gover(n)ment, hyg(i)ene, a(b)breviate,* it will naturally lead to errors in spelling. The teacher means to say, "a great deal, a tract of land, the mother's tenderness, I accept the offer", but the pupil hears "a gray deal, a track of land, the mother's tendernuss, I except the offer". In all oral teaching right articulation is of great value, but, when the pupils are expected to reproduce exactly a text read to them, distinct and correct speech is of supreme importance. In this respect there are few teachers whose speech is not open to some improvement, and this improvement would benefit both the oral and the written language of the pupils. The sounds, however, should not be unduly emphasized with the view of preventing mistakes in spelling. To pronounce the words as scissors, raspberry, epistles, dilapidate, would be both incorrect and misleading. The pupil should hear the familiar sounds, but he should hear them distinctly.

DIFFICULTIES IN WORDS

When a word proves troublesome in spelling, it means usually that one or two letters cause the difficulty; for few words are difficult throughout. In the following instances it is evident that only the italicized letters would cause much perplexity: sep*a*rate, del*i*cac*y*, impost*o*r, putr*e*fy, fascinate. Attention should therefore be centred on such puzzling parts and not given equally to all letters. Senior pupils might fairly be expected to pick out such perplexities for themselves, but the junior pupils lack the requisite knowledge and experience. For them, the teacher must analyse the words to discover and point out the difficulties. Success will depend upon whether this is done so clearly and impressively that every pupil will be put on his guard against probable mistakes.

CHAPTER IV

THE WORK IN FORMS I AND II

TRANSCRIPTION

THERE IS no need of teaching spelling to a pupil until he requires to use it *in his own written statements.* Though there is no serious objection to his learning the spelling of some regular forms in connection with the phonetic reading in the first year, yet little gain will arise from much time so spent. It is evident that his ability to read should be considerably in advance of his ability to spell; for reading is both easier and more important than spelling. The practice of transcribing teaches him word notation; if, in addition, he is required occasionally to tell what letters represent familiar sounds whose symbols he has learned, he will have had sufficient exercise in spelling for his first school year.

WRITTEN SPELLING OF WORDS IN COMMON USE

Spelling becomes a useful activity only when the school directs the pupil's attention to written language. In the second year, he begins to write his own expressions besides reproducing those found in his books. He feels now the need of mastering word forms, and his greater facility in writing enables him to do this work more easily. At first the teaching will be chiefly oral, the board being freely used by the teacher and, to some extent, by the pupils. In the first four years none but words in common use should be taught. There are two classes of these words—those of regular form, as *tramp,* which should be

the more numerous at the first; and those irregular in notation, as *eye;* a few of these latter should be taught in every lesson.

IMPORTANCE OF VISUALIZATION

To carry out the principles already discussed, the pupil must know the meaning, the pronunciation, and the spelling, and to these he gives attention, usually, in the order named. The words may be developed from the class or given by the teacher in sentences showing their import. They are carefully written on the board by the teacher, and pronounced slowly and distinctly by the pupils. Attention should be focused on the special difficulties in irregular words and on the like parts of regular words. This may be done by asking the class, for example, the first letter in *wrong,* the number of *e's* in *three,* the letters that stand for *oo* in *chew,* those that are the same in *hoop, droop, stoop,* and to give the sound these stand for.

DEVICES

An effective appeal to the eye comes from the teacher's underlining special difficulties, for example, s*ch*ool, sh*oe*s, *k*nife, br*ai*d, etc. At times this is done in coloured chalk, or else the difficult part is written over in coloured chalk; this use of colour attracts the eye very forcibly. The underlining of such parts in white chalk is effective, though it does not centre attention so strongly. The pupils spell orally, first as they look at the board, afterward as they look away from the word, or as it is covered. For the final oral test, it is best to give phrases or short sentences to be repeated by the individual and then spelled. At rare intervals each pupil may be required in turn to spell a single word in the sentence. Any doubt or error

is dealt with by having them observe the word even more closely, the teacher's questions directing them as to where they should fix attention. Some of the pupils may be asked to copy the words on the board and later to write them when hidden from view. Other devices that encourage visualization are the exposing, for a moment, of cards on which the words have been written in large hand or the writing of a word on the board and instantly covering or erasing it. Simple and varied devices that will focus attention, especially through the eye, are always of value.

Every teacher should clearly realize that this work ought to be carried on very briskly. When too much time for observation is given, there is less focusing of attention; usually the briefer the time, the more intense the attention.

Individual answering.—Simultaneous oral spelling should never be used. In spelling, as in other subjects, the only satisfactory method is individual answering.

Teaching words in isolation or in connection.—In the latter case the eye wanders over all the words, and thus attention is not concentrated on the one to be taught and on the special difficulties therein. But, in the case of homonyms, it is better to write a short phrase or sentence on the board to exemplify the correct form through use rather than by definition.

Board work.—The board work would be neatly arranged; though they may be written elsewhere on the board, the individual words should be put in short columns, and the phrases, if any, should be grouped by themselves. A curtain on a spring roller attached to the top of the board is of much use in this, as in other subjects; for it permits the covering of the work temporarily. In the absence of a curtain, a large sheet of cardboard

may serve to hide individual words. It is generally a waste of time to write the words on the board, then to erase them, and afterward to rewrite them. In the preliminary test they need to be quickly hidden from the class and then shown again. When two or more pupils misspell any word in the test, this word should be written two or three times by all, either on the board or at their seats.

HOMONYMS

One of the most serious difficulties of our spelling is the proper treatment of homonyms. English has many pairs of words whose sound is the same but whose meaning and spelling are different. Some of these require to be taught from the very outset, because they are in such frequent use.

Meaning.—The first point to note is that the meaning should be given, never by a formal definition, but always through some distinctive use of the word; for example, "a pair of gloves", rather than "a pair means two things alike in form and that go together".

Order.—It should be remembered that in things somewhat alike, beginners see resemblances before they can distinguish differences. The probability is therefore that if *plain* and *plane* are taught together, the likeness in sound will be remembered better than the difference in spelling. To prevent confusion, such words should, as a rule, be taught separately in the Junior Forms, the commoner one coming first. Thus *great, four, die, stair,* should be taught before *grate, fore, dye, stare.* The first of each such pair should be used in a variety of sentences, most of these to be given by the pupils. When the second of the pair is taught, there should, in Junior Forms, be no reference to the first.

DEVICES.—To prevent pupils in the lower grades confounding such words, one may be in the plural, for example, *cents*, the other in the singular, for example, *sent, scent.* In such phrases as, *a beech tree, on the sea beach, it is too loose,* associating the homonym with a familiar word similarly spelled may assist in impressing its form.

SEAT WORK

The seat work for junior classes demands due consideration. There should be careful reproduction of the words taught in the lesson. Slowness of writing is now no drawback, as it compels greater attention to details. Though words are best learned in isolation, they are best tested in sentences, and these should very frequently be of the pupil's own making. Especially should all homonyms be thus used, to show that their meaning is understood. The dictation exercises in the Text-book should also be carefully transcribed. In addition, words taken from the board or from the Text-book may be neatly transcribed in short columns. Written word forms are strange and difficult for young pupils, and therefore patience and perseverance are demanded of the teacher. He must see that every step they take is a success, must dwell upon their correct words more than on their failures, and must inspire them with a belief in themselves; only thus do they gain in confidence and power.

WORD BUILDING.—The word-building exercises given in the Text-book are intended for seat work. The words may first be written out in columns, perhaps two or three times. Then they should be incorporated into sentences, and this latter exercise is of far greater value than the first. This work is to follow the lesson and should be

varied from time to time to prevent monotony. Occasionally it may be necessary for the teacher to illustrate how the work is to be done. And always there is need of careful supervision to secure good results.

WRITING.—In every grade clear, regular penmanship is a valuable aid to spelling. In the classes of Form I pupils should write with large, soft pencils in note-books kept for this purpose. Later on, pen and ink should be used instead. There are strong objections to the use of slates, not only on account of noise and uncleanliness, but also because of the ease with which words are altered, leading perhaps to dishonesty. Besides, it is advisable to keep the pupils up to the highest standard of work and to have a record to test their improvement from time to time.

Yet it would be unwise to expect as great neatness and accuracy in penmanship from pupils in Form II as from those in Form IV. If the attention of the young pupil is directed too much to the mechanical process, the intellectual side will suffer. The same lesson should not give equal emphasis to penmanship and to spelling.

GUESSING AT SPELLING.—During the first two or three years, the teacher should endeavour to have a limited vocabulary of well-chosen word forms so firmly fixed in the pupil's mind that he can reproduce them with unfailing accuracy. This means constant drill on old words, especially on those found difficult. He must be trained to be sure when he knows a word and never permitted to guess. Every guess is likely to bring up a wrong form instead of the correct spelling, and assuredly it hinders the formation of the habit of close observation. He must be cautioned *not to write* a word if he does not know it, and encouraged, when in doubt, to consult the teacher, if unable to use the dictionary.

CHAPTER V

THE WORK IN FORM III

USE OF THE BLACK-BOARD

As THE pupils have now gained considerable mastery over writing, they should more freely utilize this form of motor activity when *learning* spelling. The board, as well as their books, should be regularly used by the pupils to gain familiarity with the forms before being required to reproduce them. When a relatively large board space is available, successive groups of the pupils are called to the board to write words or phrases, the other pupils meanwhile writing on paper. In this stage of learning it makes little difference whether or not the pupils see each other's work, so long as they observe only the correct form. If any wrong form appears on the board, it should be *instantly erased* and the right form substituted. To call attention to the incorrect spelling or to allow it to remain, would be radically wrong. When a pupil's board work is correct, it should be carefully examined by the other pupils, since they are likely to learn more from their fellows' performance than from the teacher's directions.

THE TEACHER'S PREPARATION

Careful preparation by the teacher is an important factor. The special difficulties of the various words should be sought out and marked in his book. In the following words the italicized letters are those that usually cause mistakes: co*a*r*s*e, histo*r*y, barg*a*in, p*i*g*eo*n, min*u*te, meas*l*es, sa*usa*ge. These might well be compared with others

having similar sounds and similar spelling. In Form III, pupils might be trained to tell what parts are hard. The teacher should make certain that his own pronunciation is correct. He should have, for the testing of homonyms, other illustrative uses besides those found in the text-books. He may give, for a written test, sentences different from those in the Text-book, especially if his sentences contain the words taught in the lesson.

THREE IMPORTANT RULES

It is of great importance to dwell upon the dropping or the retaining of the *e* at the end of words. Many junior pupils are in doubt as to whether *welcomeing, welcomming,* or *welcoming* is right. Similarly the changing of *y* to *i* causes considerable confusion. The doubling of the final consonant—the cause of numerous errors—should be taught and drilled on, not in one lesson alone, but in many. These three rules in spelling are by far the most important, since they affect many thousands of words. It is, therefore, highly desirable that pupils should, early in school life, not simply understand them, but use them regularly and intelligently.

TEACHING AND TESTING

Occasionally it may serve to teach the isolated words in one lesson, and on the next day to test them by the dictation of sentences which embody them; yet, as a rule, it is preferable to teach the words from the sentences and to have the test by sentence writing follow immediately. The words in the review lessons will need some attention because of their difficulty, but they will not demand so much care as when first presented. These reviews may also be used to test the pupils' remembrance of similar

word forms taught previously They may be asked to use such words in sentences both oral and written. When it is desirable to show the division of a word into syllables, it may be done by drawing light vertical lines, rather than by placing hyphens, between the parts. This latter way presents the word in an unfamiliar form, for example, con-tin-u-al-ly; con|tin|u|al|ly is preferable.

INFLECTED AND CONTRACTED FORMS

The few inflected forms in our language should receive due attention and abundant practice. Such forms as *lady's, ladies, ladies'; emperor, empress; wharf, wharves; reply, replies, replying; lazy, lazier, lazily;* etc., offer considerable difficulty to most pupils. Contracted or abbreviated forms should be taught as they are needed. Some of these are in common use in oral and written discourse, yet through laxity of correction the wrong form may become fixed in the pupil's writing. The frequency of mistakes in such words as doesn't, e'er, etc., is well known to most teachers. If properly taught from the first, with watchful correction of all their writing, pupils will not acquire the habit of carelessness in spelling these forms.

INCIDENTAL TEACHING OF TERMS

In these grades, many proper names and some scientific terms come into the pupil's vocabulary. As these are met with in history, geography, or other lessons, their proper spelling may be taught incidentally or shown on the board and dwelt upon, especially when the pupils are expected to reproduce in writing the substance of the lesson. The scientific terms in hygiene, nature study, etc., which the pupils are to remember should be taught

similarly. Certain technical terms belonging to arithmetic, grammar, and other school studies might be taught as to spelling when first they are explained to the class. But the importance of technical terms, of historical or geographical names, is often overestimated. Pupils should be shown where to look for these words when needed in written work.

HOMONYMS

The teaching of homonyms should continue to receive much attention, as these are found to be one of the greatest difficulties in our spelling. It seems best not to take them together in a sentence even in Form III.

Many common homonyms should be used unobtrusively in the sentences given for dictation, since it is only by frequent practice in different connections that pupils learn to spell such words unerringly. Besides those found in the Speller, the teacher may teach other homonyms required by the activities of the school. When mistakes have been made in homonyms, it is usually best to have both forms rightly used in sentences placed on the board, so that their differences may be clearly seen, and subsequent confusion guarded against.

BLACK-BOARD LISTS

In this and the higher Forms, it is recommended that a long list, say forty to fifty, of the words most frequently misspelled be kept on the board to be regularly copied as a seat exercise. Some of those longest in view should be replaced after each lesson by words then missed. If the words are written in several columns and numbered, the teacher can readily indicate those that are to be copied in any exercise. Especially in these and the senior grades

such words should be embodied by the pupils in sentences showing their typical meaning. Since many of the words now taught are comparatively new to them, they ought to practise employing them in connected expressions, in order to gain mastery over their meaning and form together.

SPELLING AS HOME WORK

Teachers are sometimes in doubt as to the advisability of assigning spelling as a home task. It should be evident that at no stage is this an easy subject nor one in which the young pupil can readily discover the difficulties or overcome them unaided. As in the case of other difficult subjects, the teaching should always precede. Some exercises based upon it may follow for seat or home work, if the teacher deem it advisable; but the home study of untaught lessons in spelling, especially in preparation for recitation, is not advisable.

CHAPTER VI

THE WORK IN FORM IV

CONTRASTING WORDS

In the Junior Forms and in Form III, comparison was the principle generally used to teach word forms, but in the higher Forms contrast, also, may at times be employed with good results. Here, the liability to confound forms having some resemblance is much less than in the younger classes. Consequently pupils may be asked to note the differences in such pairs as *harass, embarrass; proceed, precede; envelop, envelope; fitted, benefited; ability, tranquillity; inflection, complexion;* etc. The strong tendency to spell such words in a like way, regardless of their differences, usually gives much trouble. The point to emphasize here is their dissimilarity.

HOMONYMS

Homonyms may now be taken together; for example, *principal* and *principle* may be taught together in the same lesson and, if thought desirable, tested in one sentence, the object of the teacher being, not to entrap the pupils, but to secure, if possible, perfect spelling in each test. In the case of some of these terms, one of the pair would have been taken in the earlier years, and the second one only in the Fourth Form; for example, *liar, lyre; mean, mien; wave, waive;* etc. It is not so hard as might be supposed for pupils to learn the spelling of such new and difficult words if these are properly taught when first

presented. Their very strangeness leads to a careful examination of their parts. Besides, the pupil has nothing to unlearn, as he has not misspelled them himself nor has he seen them misspelled. The frequency of their correct use in his oral and written utterances conditions his mastery of their meaning and form. It is essential to be unsparing of teaching, and especially of drill, in the endeavour to guard pupils against errors in homonyms, particularly in their composition exercises.

DIFFERENT ENDINGS

There are some endings that present great difficulty and consequently call for the most watchful care; for example, *cy, sy; able, ible; ant, ent; sion, tion; or, our; ise, ize;* etc. In some of these cases the teacher can give considerable help; there are, for instance, few words ending in *ise,* where *s* has the sound of *z;* Lesson 7, page 144, in the Speller gives nearly all the *ise* (*yse*) forms in common use. Having learned these few forms, the pupil can take it for granted that all other verbs having this terminal sound are spelled with *ize.* With few exceptions, such as *parlour, harbour, arbour, neighbour, armour, vapour,* the ending *our* belongs to abstract nouns and their related verbs—while *or* usually denotes the agent or doer. The dropping of the *u* from *our* when the suffix *ous* is added should be brought to the attention of the pupils. As there are many more adjectives ending in *ible* than in *able,* it is simpler to drill thoroughly on the commoner words having this latter ending. The difference in the meaning of the two words in such pairs as *complement, compliment; stationery, stationary;* etc., should be impressed on the memory by thorough teaching and repeated review.

ORAL VERSUS WRITTEN SPELLING

USE OF ORAL SPELLING

In English, pronunciation is no sure guide to correct spelling, any more than spelling is a certain guide to pronunciation.

Assuming that a pupil has become skilful in oral spelling, to what extent will this profit him in his written work? We accept the principle that it is best for the school to train a pupil along the lines he must follow in later years. The occasions when oral spelling is needed are few. At best it is telling what should be done rather than actually doing it. Experience shows that skill gained in one line of activity is never fully available in a different one. It should be evident, then, that facility in oral spelling will profit a pupil but little, if he is not habituated to carry it over at once into the written form.

OBSERVING AND WRITING

He should be taught chiefly through the eye, with the aid of writing, so that all forms of word imagery—auditory, vocal, or visual—may most readily and economically find correct expression through the hand. Professor Skeat says: "There is now only one rule—a rule which is often carefully but foolishly concealed from the learner—namely, to go entirely by the *look* of a word, and to spell it as we have seen it spelled in books". With this in view, the eye should be trained not simply to *see,* but rather to *observe,* fixing full attention upon the word as a whole and upon each letter in its place. The two things sought are (1) a perfect picture of the word as seen on the printed page, and (2) ready ability to reproduce this in writing.

SEEING VERSUS HEARING

It is the experience of most people that things seen are remembered better than things heard. In explanation it may be stated that sound images are usually very fleeting; when the letters in a word are given orally, they focus in consciousness individually, each being rapidly replaced by the one following. On the other hand, when a word is being written, all the letters that have appeared remain to aid the speller and to suggest what should follow; at the close the whole word is in evidence—the parts seen relating to each other and to the whole. Besides, the written word may be held in full consciousness for a considerable time, thus deepening the impression. Evidence shows that deaf mutes, trusting solely to sight, spell better than the average of hearing children.

PLACE OF ORAL SPELLING

Is the vocal method to be wholly interdicted? It is not intended to proscribe its employment, but rather to limit this in keeping with its real value. Pupils in the First Reader write slowly and with considerable difficulty, so with them oral spelling may be used more freely than with the seniors. In all Forms, it is of value in the case of words of regular notation, though these require but little attention. Then some persons, usually a small minority, are ear-minded rather than eye-minded, and for them oral spelling is needful. It is sometimes profitably employed in the time-honoured spelling match. Since variety in method is desirable, and since it is well to aid memory through different associations, oral spelling may be employed in all classes to a limited extent. But, as compared with written spelling, it should occupy a subordinate place. It is of most service when used along with

other methods; for example, the pupil spells the word aloud as he looks at it written on the board, then he writes it himself. It is of least benefit when the pupil merely names aloud the letters of a word learned by heart from his book.

VALUE OF WRITING IN LEARNING FORMS, AND IN TESTING

We should clearly realize that in fixing spelling we depend in great measure upon the training of the muscular sense. Every writing of a word leaves a motor image; each repetition strengthens this and renders the act easier. The writing of a word gives not infrequently an auditory as well as a visual image; for by many pupils the organs of speech are placed as they would be to pronounce the words, though usually no sound is uttered. There is greater likelihood of the words thus learned being held in memory, since they are linked by various associations. The chief dependence should, therefore, be placed upon written work, not only for testing spelling, but also for learning it. The aim of good teaching is to make spelling automatic, so that the writer may be free to devote his full attention to the thought and its appropriate expression, giving little care to mere mechanical execution. Although this stage of automatism is never reached in school, it should be kept in view as directing method and practice.

THE DICTATION LESSON

ITS VALUE

Properly taught, dictation fosters habits of attention, accuracy, and neatness. It is a good training for both eye and ear and, by requiring the writing of words from recollection and usually in association, it impresses

spelling in the most practical way. It is one of the most effectual means for showing the teacher the success of his efforts and the consequent progress of the class. Besides, it is an excellent practice in rapid penmanship and, at the same time, it makes pupils skilful in neatly recording what they hear, thus preparing them for note-taking in senior classes. Lastly, it affords an admirable drill in the mechanics of composition, as the pupils acquire the habit of recording sentences in good form.

PARTICULAR AIMS

When oral spelling yielded place to written, the usual practice was to assign a list of words to be studied by the pupils, the subsequent class exercise merely testing the thoroughness of this preparation. Later, the written exercise was taken usually from a paragraph of the Reader, often chosen at random. In no case was preparation deemed necessary; the chief, if not the only, care of the teacher was the detection of mistakes.

To-day the best practice aims at presenting a few words intelligently, linking together meaning, sound, and written form; all effort is put forth to prevent the pupil's getting a wrong or an inadequate first impression, the emphasis being on *instruction,* not on correction. All the teacher's skill is demanded for the right development and association of meaning and symbols, and for holding the pupil's attention to a close scrutiny of the form and to a distinctive use of the words. The value of the exercise depends mainly upon the intelligence and thoroughness of the means taken to *anticipate* and *prevent* errors and, later, to *eradicate completely* the *mistakes* made. In such lessons there are three well-marked divisions, namely, (1) preparation, (2) dictation, (3) correction.

PREPARATION

The most important of the three steps is the preparation; for the great business of the teacher is to *instruct* rather than to examine. As a rule, the chief dependence must be placed on the board work, the aim being to lead pupils to observe intently and to concentrate their attention on the difficult parts of each word. Some ways of securing this have already been discussed. In the word *pedlar*, junior classes might be asked how many *d's* there are, what the letter after *l* is, how to spell the last syllable, or to point out the letter not heard clearly. Attention should be called to silent letters, for example, disg*u*ise, cas*t*le; to the order of the letters, for example, s*ei*ze, cent*re*; to doubled and non-doubled letters, for example, tas*sell*ed, benef*it*ed; and to letter groups standing for a single sound, for example, b*eau*ty, burles*que*.

Devices to focus attention.—There are various devices for focusing attention. Sometimes the teacher, having named the word, writes it slowly and clearly, covers it at once from view, and requires the pupils to spell it as a whole, or to tell about certain letters. This is one of the best means, as it shows the word in the making and, later, in its entirety. At times, words are written in large hand on pieces of cardboard and exposed for a few seconds, to train pupils to visualize quickly and accurately. Long words may be broken up into syllables, first orally, then on the board, as—rev/o/lu/tion/ary—thus rendering them easier to grasp and to remember. Or they may be broken up so as to reveal parts already quite familiar, as, frolic/some, dis/courage/ment. It is of great service to direct attention to likenesses in words already well known; for example, corn*ice*, crev*ice*, off*ice*. As a rule, no diacritical signs should be used. The step of preparation

should occupy, roughly speaking, from one third to one half of the recitation time.

SUITABLE MATTER

Care should be exercised in the choice of passages. The subject-matter should be suitable—the thoughts and the language within the grasp of the pupils, with no perplexities but those of spelling. Should a suitable passage present some difficulties of word or phrase, these ought to be explained in the preparatory work prior to the dictating. Beginning with the Senior Second class, suitable selections of poetry may be used occasionally, but it is best that most lessons should be prose. The passage should not be long, else the "giving out" will occupy too much time. It is desirable that the proportion of difficult words should be relatively large, for there is a waste of time and energy in writing sentences where but one word in five or six offers any real difficulty. In transcription and in composition the easy words occur very often, as they do also in dictation.

Points to be observed.—When dictating a passage, the position of the teacher should enable him to keep the whole class clearly in view and to be heard easily by every pupil. If somewhat long and unfamiliar, the passage should be read through before pupils are asked to reproduce it. It should be given out in short phrases, at such speed as will permit of good penmanship, yet without wasting time. Young teachers are strongly advised to mark in their books a division of long, complex passages into phrases of suitable length. Thus: "The instructed classes/ are quite conscious/ that the progress of their race/ depends on the prompt destruction/ of the Chinese wall/ of prejudice and exclusiveness./ They desire to shake off/

the stifling load of traditions/ which threatens to choke/ their natural development".

The teacher should read in a natural tone, not distorting words to aid spelling, but speaking so clearly that every one can readily catch every sound. Distinctness of enunciation is of the highest importance, for there should be no doubt as to whether the word is *prints* or *prince; affect* or *effect; glutinous* or *gluttonous,* etc. The phrases should be given out only once, as this trains pupils to listen attentively and does not disturb those who are writing. Words not caught at this reading should be omitted, and the blanks should be filled in when the piece is read afterward for review.

Detection of mistakes.—The detection by the teacher of mistakes, whether or not sound in theory, is usually not practicable with large classes. It takes too much time to allow of its being done during school hours, and it is not fair to expect the teacher to do it after hours as a rule. Neither is it expedient to intrust this work to monitors. It is a burdensome task, which, simply through fatigue, they may do carelessly; besides it is of little or no benefit to them, and often a positive detriment. Two other plans remain for consideration—self-detection, and inter-detection. By the first, each pupil notes his own errors. To this there is the objection that it offers too great a temptation to dishonesty; mistakes are intentionally passed over or else marked so faintly as to escape the teacher's notice.

The serious objections to detection by fellow pupils are:

1. It leads to collusion between pupils to mark each other's work leniently.

2. It causes disputes, bad feeling, etc. Pupils challenge the markings by a fellow pupil, when they would not those by the teacher.

3. It tends to unsettle pupils' spelling, by compelling observation of mistakes made by others.

Which is preferable? Undoubtedly it is best to have self-criticism the rule, following the axiom that real correction of one's errors can come only from one's self. The first step toward improvement is to know clearly what is wrong, and the second, to feel interest in setting this right. Though no one detects his own mistakes so readily as does another, yet the school should train pupils to do this systematically and honestly. Then it should be remembered that a mere oversight is no evidence of deception. To allege that, even under the teacher's supervision, pupils cannot be trusted to mark their own errors honestly, clearly proves, if true, that the moral tone of the school demands attention. It might indicate also, that the teacher's attitude toward poor spellers is not wisely sympathetic. Logically in this, as in other work, the learner should finish his task by criticising his own performance, as the needful condition for improvement.

Yet for variety, some teachers deem it desirable occasionally to have fellow pupils mark the exercises. By varying the order of changing books and by a rigid examination of all marking, some evils of this system can be guarded against; but it is not one to be recommended. Certain pupils are particularly sensitive to the mistakes of others, as these may come to their notice. But for all it is sufficiently serious to have to scrutinize one's own errors, without being required to inspect those of others. To guard against possible evils, the teacher should examine carefully some of the written exercises in each lesson,

since this will impress pupils with the importance of their doing their work with the greatest care.

SELF-DETECTION OF MISTAKES

The usual method of enabling pupils to find out their mistakes is for the teacher, or at times, a pupil, to spell aloud the whole passage or, at least, the difficult words. There are, however, grave objections to this procedure. By it the appeal is made, not to the eye, but to the ear, consequently the visual image is not revived and strengthened. It is easy for the pupil to be deceived as to the teacher's oral spelling; either the sounds are indistinct or else his attention is wandering at the instant. Besides, it is nearly impossible to hold all to the same rate of speed. If the spelling is given out slowly, the quicker pupils get ahead of the reader; if the reader hastens his pace, the slow pupils are left behind and cannot give proper attention to the work. In the junior Forms there is the further objection that pupils become confused by having to attend at the same time to the teacher's spelling and to the examination of the written work.

By the eye or the ear.—Usually the eye alone should be the means of detecting mistakes. If the sentences are taken from the Text-book, the pupils should compare their written work *with the printed exercise.* If not taken from the book, the passage should have been written on the board previous to the lesson and kept hidden by a curtain. When this is drawn aside, the pupils correct as before. Since the true spelling is thus *kept before their minds* long enough to allow of careful comparison, there can be no doubt as to what the right spelling is, and each pupil moves along at his natural rate. Besides, by this plan the work is done without disturbance to others, and it

allows the teacher to pass around to note how well the pupils are attending to it, and to aid or direct them when necessary.

PRACTICE IN DISCOVERING AND CORRECTING MISTAKES.—When an error made by one pupil in oral spelling has been corrected by another, it is sometimes found that the first pupil is unable to tell what is wrong in his spelling or which part is wrong. Even when, on a second attempt, he sets himself right, he may not know how this differed from his first attempt. Similarly, when words are misspelled in writing, some pupils cannot readily point out faults, even with the correct form in sight. The difficulty may arise from their regarding words as wholes—the desirable reading practice—rather than examining their parts, as required for spelling. Such pupils are likely to be weak in spelling and, therefore, need considerable practice, under the teacher's guidance, in detecting and correcting their mistakes.

HOW MISTAKES MAY BE INDICATED

A simple and uniform plan of indicating mistakes should be followed. Assuming that the dictation has been written in ink, it seems best to have mistakes marked in pencil, so that there may be less temptation to alter any words. Especially is this desirable if the exercise is marked while the teacher is conducting another recitation.

NEATNESS.—Dictation books should not become disfigured through carelessness, nor should misspelled words be obscured, lest dispute arises as to the correctness of the marking. The simplest mode is to *draw a line underneath the wrong letters of the word;* for example, devisable, cent*er*, etc., etc. Then the eye readily detects the error.

A *caret* may show the *omission* of a *letter* and a *cross* the *omission* of a *word,* while a *light line drawn through a letter* indicates *wrong capitalization.* The total number of mistakes should be entered by the pupil in ink at the foot of each exercise. Each correction should be written neatly in the margin one or more times. The last two or three pages of the dictation book should be kept for lists of words misspelled, which may be entered each week.

CORRECTION OF MISTAKES

There still remains a most important step—the correction of mistakes. Its purpose is to prevent the repetition of these, and this is to be effected through the gradual effacement of wrong impressions and the substitution of correct word images. Frequently, the methods used failed to secure this economically. Ordinarily, the correction was left to the pupil himself; sometimes he was directed to study the words again, but often he was required to rewrite them correctly, perhaps ten, fifteen, or even twenty times. Usually the pupil who failed in his effort to spell the word, failed equally in his attempt to study it unaided. He might repeat the letters orally or, looking at the word, he might copy it mechanically. Nor did frequent rewriting overcome his difficulty. In itself the task was monotonous, even irksome, and done with no motive except to obey. It was more an exercise in penmanship than in spelling; nor was the copying always done correctly.

Rewriting words.—The expectation of securing perfect correction of errors should be based on the general laws of habit formation, namely, (1) initial concentration of attention on the process to be acquired, and (2) attentive repetition continued until some degree of automatic control has been approximated. But usually this remedial

drill is not carried on with sufficient interest and attention nor continued long enough to secure the desired result.

Number of repetitions.—It is not best to have the misspelled words written many times at one sitting. Better results follow when they are copied carefully not more than four or five times immediately after the recitation, then two or three times after a lapse of a few days, and again at ever-widening intervals of a week, a fortnight, and a month. If detached words are to be copied, the whole list should be written once, then a second time, and so on. By this plan the pupil is forced to pay due attention to the word every time he writes it.

CAUSES OF MISTAKES

Improvement in the methods of correction have arisen from an inquiry into the causes of pupils' mistakes. Frequently it was found that individuals in the class made different errors in the same words, or else, when their mistakes were alike, they arose from different causes. It was clear, also, that the correction of old words frequently misspelled presented a very different problem from that of new words missed for the first time. In the latter case, progress is more rapid, as no fixed habit has to be overcome. The initial step in successful correction is to study the weakness of individual pupils; one makes mistakes through sheer carelessness, another has defective sight or hearing, and a third is misled by faulty pronunciation, while yet another has failed to study his word forms. Knowing the cause of the errors, the teacher is in a position to apply, in the particular cases, appropriate and effective remedies. But experience will clearly show that, while words may, through methods rightly varied, be taught to a whole class, correction, to be effective, must be individual.

PERSISTENCE NECESSARY.—Improvement in spelling, to be permanent, requires time. At first, the pupil may have the corrected word right in his spelling but wrong in his composition, where, on account of the complexity of the process, he is less on guard as to word forms. In the second stage, the spelling of the word in his own written work is not uniform—at first it is correct usually, yet at times there is a return to the incorrect form. Finally, as a result of persistent efforts at improvement, the right form becomes firmly established—the correct spelling has become a fixed, unvarying habit. Teachers should expect their pupils to pass through these various stages in the process of replacing a habit of incorrect or variable spelling by one uniformly correct. No complete and permanent reform of errors can be effected without persistent effort.

ISOLATED OR IN SENTENCES.—As a rule, it is not best to have words copied as isolated units; their incorporation into suitable sentences relieves excessive monotony and indicates grasp of meaning. This has the further advantage of showing the pupil the value of his work done now under conditions similar to those which will confront him when writing his regular compositions. We must never assume that ability to deal with certain aspects of words in isolation implies equal ability to deal with those words in complex relationship. Attention and interest are prime factors in fixing memory associations, and unless these be secured, the mere mechanical practice will prove futile.

PERMANENT RETENTION.—Tests taken immediately after the intensive study of a few words give no certainty that these words have been so mastered as to need no further attention. Such a test affords a juster estimate of

the pupils' ability to receive than of their power to retain. There is a fair possibility of error even when the first trial has been successful; certain pupils are found to spell well in class, but not elsewhere. In all learning, the fading or forgetting process starts immediately and is relatively rapid in the first two or three days. Words retained beyond the first two or three weeks are likely to be held permanently. Therefore, reviews should start soon after the initial learning and should be kept up regularly and persistently. As immediate recall does not necessarily imply permanent retention, the school must aim to secure the latter ability through suitable drills and reviews with proper time intervals.

PREVENTION, NOT CURE.—All experienced teachers are familiar with the marked tendency of spelling errors to persist despite strong efforts to suppress them. This may be illustrated by the record of a weak speller on words taught in small groups, then tested and retaught after each trial, four trials in all being given. The following is a record of errors made in a list of fifty-eight words:

17 words wrong twice,	5 in the same way,	12 in other ways.
9 words wrong three times,	4 in the same way,	5 in other ways.
9 words wrong four times,	5 in the same way,	4 in other ways.

As a rule, it is the first misspelling that recurs; its repetition shows that the tendency is to do again what has once been done, because this is known. Accordingly in spelling, the teacher's chief concern should be to use all means to prevent any initial mistake. A few repetitions of the correct form during the learning process far outweigh many drills after a mistake has been made. Here there is literal application of the adage, "An ounce of prevention is worth a pound of cure".

WHAT THE PERCENTAGE OF ERRORS INDICATES.—In suitable lessons, it may be expected that the daily test will show some light percentage of error—their complete absence indicating that those particular lessons are too easy for the class. On the other hand, if the errors average, say, twenty-five per cent. of the hard words dictated, it may be taken for granted either that the words are too difficult or too numerous, or else that the teaching is not effective. It is well known that there are wide variations as to the results in different classes and with different pupils in the same class. But it is highly desirable that no teacher should rest content with a low standard in this subject. The pupils, as a body and as individuals, should develop a spirit of pride in doing their best to have every written exercise perfect.

ERRORS: CAUSES, KINDS

DEFECTIVE SIGHT OR HEARING

The correct reproduction of dictated words presupposes not only unimpaired, but even keen and discriminating, sight and hearing. In one or in both of these senses a certain proportion of children are defective on entering school or else become so during their school course. Though the results of investigations differ greatly, tests in thousands of schools show that from ten to thirty per cent. of the pupils have some defect of hearing in one or both ears. It is desirable for the teacher to know the condition of the pupil's hearing, as this has an important bearing on all school work.

TESTS OF SIGHT AND HEARING.—Without waiting for any regular medical examination, a teacher can readily find out whether or not the cause of apparent dulness in

some of his pupils is defective sight or hearing. He should know whether his black-board writing can be read easily by every pupil and all his words caught clearly during teaching. For this purpose, each pupil, placed at the rear of the room, should be required to read from the board, and to write from dictation short tests of unrelated words. To make these tests of any value the teacher should be careful to speak in his ordinary tone, with no greater distinctness than he uses when teaching, and his writing should be in his usual style and size. Pupils failing in such a test should be given favourable positions in the room, so that they can see the board work clearly and readily catch the teacher's words. The test is commonly necessary; for frequently children are unaware of these defects or else they try to conceal them. It may also lead the teacher to improve in his board writing and in distinctness of utterance. When serious defects are thus discovered, the pupil's parents should be notified without delay and advised to consult a physician.

MISTAKES DUE TO EXCITEMENT OR FATIGUE

We are all familiar with the disturbances to speech resulting in defective recall or in the misuse of words—"slips of the tongue"—due in large measure to mental or physical fatigue, or to excitement. Since the speech habit, so firmly established, becomes disarranged in this way or through absentmindedness, we may readily suppose that it is much easier to disturb the writing habit. This form of activity, not begun before five or six years of age, is the least stable and the most liable to functional disturbance. Slips of the pen are more frequent than slips

of the tongue; the mind runs in advance of the pen, and thus the last part of a word may be dropped. Much practice in sentence writing, with careful re-reading by the pupil will tend to remedy this. In marking exercises we might well distinguish between mere slips and those mistakes due to real ignorance.

UNFAVOURABLE CONDITIONS

It should be evident then that it is not wise to teach or test spelling when pupils are labouring under nervousness or excitement or when they are much fatigued either mentally or physically. Hence unfavourable hours on the daily programme would be those just after energetic play or physical exercise, or late in the morning or the afternoon session. Lip movements, if not audible sounds, as an accompaniment of writing, are habitual with young pupils. Gradually they will grow out of these practices, but the prohibition of such movements is often responsible for disastrous results in spelling.

LACK OF CONTROL OVER THE WRITING PROCESS

Tests on an extensive scale indicate that about one half the errors made in spelling are due to lack of control over the writing process—to what is called motor-incoordination. These errors assume various forms: the omission or the addition of letters (grocies, taible), their change or transposition (trumb, voilets), the doubling of the wrong letter (beff, croos), etc. When the pupil recognizes his mistakes and is able to correct them unaided, it is plain that, with greater power over writing, he will steadily overcome the *tendency* to such errors. To this end, the chief care of the teacher should be to secure

absolute accuracy in seat transcription along with greater facility in penmanship.

FALSE ANALOGIES

Children who are strongly ear-minded are apt to be misled by assuming that words which apparently sound alike are spelled alike. Such analogies are a prolific source of misspelling. This may be illustrated by such forms as dismaid (dismayed), offull (awful), diswade (dissuade), etc. In most of these cases, little thought is given to meaning; the mere sound is the dominating factor. As the pupil grows more thoughtful in regard to his language, such errors are likely to decrease rather rapidly; but most young pupils need to be warned against attempts to determine the spelling of an unknown word through some fancied resemblance to a known one.

DEFECTS IN SENSE IMPRESSIONS

Many errors arise from defects in sense impressions; either the associations for the letters and their proper sequence were wrongly formed, or, if rightly formed, were later forgotten or changed from their correct order. Under this head come attempts to spell irregular words by phonetic analogies, and errors that arise from faulty punctuation, for example, Wensday, chimley. But a more fruitful cause of errors is found in words whose sounds may be represented by different letter combinations, for example, *ie, ei; tion, sion; able, ible;* etc. Errors of this kind are not so readily noticed or corrected by the pupil himself; the only remedy seems to be more intelligent teaching, closer observation of the word forms, and abundant written drill.

The following conclusions have been fairly well established with regard to naturally bad spellers:

1. Many of them suffer from defective sight, some from defective hearing.

2. The causes which have operated to impair their sight or hearing have frequently impaired their retentive power.

3. Sometimes this is due in part to defective powers of attention, which prevent careful observation during the teaching, or direct thought away from the form of the written word.

It is well known both by common experience and through careful observation that with regular practice stenography, typewriting, or telegraphy will steadily improve till a certain maximum point is reached; but any marked improvement beyond this can be secured only by increasing the practice inordinately. Spelling is, like these other activities, a sensori-motor function, to the improvement of which reading and writing contribute. By wise teaching and thorough correction we attain our maximum proficiency therein. Improvement beyond this point can be secured only at such an expense of time and work as to be almost prohibitory. There will never come a time when pupils in elementary schools will make no mistakes in spelling. Yet every effort should be put forth to secure faultless spelling. The establishment of the essential habits of taking pains can come only through the teacher's insistence that all school exercises shall show care and thought. Success in this matter demands rare tact and perseverance, good disciplinary control, and a thorough grasp of the difficulties. The great differences found in classes are owing, not so much to the method of teaching the subject, as to the effectiveness of administration, due to the teacher's personality.

CHAPTER VII

AIDS IN SPELLING

TRANSCRIPTION

THIS is one of the best ways of teaching spelling to beginners, especially in the case of irregular words. As the pupil copies the words, he notes each of the letters carefully and their due order in the word. It is highly important that before commencing to write he should observe the whole word, not a few letters only, and that he should habitually associate meaning with form. During the slow process of copying, the eye is fixed continuously on the letters, and *vigilant comparison* of the copy with the original tends to make the impression permanent. The very slowness of the pupil's writing is an advantage, as it not only concentrates attention, but prolongs it. Nor is the exercise an easy one. Perfect accuracy in spelling, clear writing, and becoming neatness should be required. Therefore considerable practice is necessary, along with unfailing, thorough supervision; for careless work will be harmful instead of beneficial.

PROGRESSIVE STEPS.—Gradually the pupils should form the habit of keeping in mind not a single word but a whole phrase, and refraining from looking at the printed page during the writing of such a group. The power to retain a sentence will be of service in dictation and composition. The copy should be a perfect transcription of the passage, not only as to spelling proper, but also as to capitals, punctuation, paragraphs, etc. This exercise is of greatest value in the junior Forms and, rightly done, it

forms an excellent preparation for dictation later on. It is usual to assign a passage from the last reading lesson, since its meaning is known and it is usually of interest. But the time given to this work should not be too long; about fifteen to twenty minutes should be the limit for junior Forms, though the exercise may be taken two or three times a day. In higher Forms, passages for transcription might well be chosen, not simply for their spelling difficulties, but also for their value of thought or beauty of expression.

WORD BUILDING

By this is meant the addition of prefixes or suffixes to the stem to make new word forms, with some change in meaning. It helps to impress upon the pupil the prevalence of law and order in spelling, especially when, through sufficient examples, one type of formation is fixed before another is presented. When systematically carried out, it is of considerable value in extending the pupil's vocabulary. In addition, it forms the natural approach to derivation which is to be taken up in Form IV. Usually it is of interest to the pupil, largely because it makes greater demands upon him than the mere reproduction of forms already studied. The new words are now of his own making, and this gives him a sense of power that mere copying could not impart.

The earlier exercises permit of additions being made to the stem without change. Later exercises show the changes made in larger classes of words, for example, reply, replies; tiger, tigress; angle, angular; permit, permission; exclaim, exclamation; decent, decency; etc. The changes in meaning thus effected should be made clear, chiefly through illustrations on the board. Exercises of

this kind are given for the various grades, in the Textbook; additional ones may be provided by the teacher.

RULES FOR SPELLING

In recent years, spelling rules have received but scant attention in most schools and, as a result, few people have any useful guide in unexpected difficulties. The purpose of the rules is to sum up and properly formulate the pupil's experience, that he may apply it independently in new situations. In reality it is not a question of rules or no rules; for every one who does not spell by mere chance follows some rule, even though he has not given it verbal expression. There is no greater difficulty in learning rules in spelling than rules in grammar or arithmetic, and no greater objection from the pedagogical point of view. There are but five or six important rules to be remembered; the exceptions are but few, while the general principles apply to thousands of cases. In the *Ontario Public School Speller* the arrangement of the lessons and of seat exercises is intended to lead naturally and logically to a knowledge of these rules. The pupils should be given abundant practice on varied examples that illustrate each rule. Then, after their attention has been directed by suitable board teaching to what is common in the examples, they should be able to make their generalization. The formulation of the rule should be given first in the pupils' own words, and then modified as to wording if necessary. After the rules have been thus learned inductively, the pupils should have frequent practice in applying them deductively. To stop with committing the rules to memory would be a serious mistake; for the generalization is of value only as it is made permanent by many and varied applications. Indeed it can be affirmed that rules in

spelling as in grammar are of the greatest service only when they are no longer needed in daily use—when the principle is so well understood and has been so frequently applied that it no longer consciously restricts one's freedom.

SYLLABICATION

One of the serious difficulties experienced by young pupils in learning is their inability to analyse words into their sound elements. Usually the division of his speech into separate words is first brought home to the pupil when, in beginning to read, he sees the parts separated on the board and in his book. Not only in childhood but practically throughout life, the spoken sounds have influence in spelling, whether oral or written. When a young pupil attempts to master the spelling of a long but unfamiliar word, there is likelihood of his becoming confused on account of the number of letters to be given rightly and in due order, with no support, no part finished, until the end of the word is reached. The older form of oral spelling often required a pupil to spell and to pronounce each syllable as complete in itself, and this made the analysis too pronounced. But without going so far as this, it seems reasonable to give the pupil such legitimate assistance as comes from recognizing syllable division and mastering these in due succession.

If in learning a long word, for example, dictionary, he makes, from lack of knowledge, breaks or divisions as follows, d-ic-tio-nar-y, he will evidently be greatly hampered thereby. At first the teacher should help him to analyse a word by pronouncing it for him slowly and clearly, but without altering the sounds. Then the pupil should repeat it. But very soon the responsibility for analysing must be thrown upon the pupil, who is required

to give each syllable plainly, stressing each if needful, until all have distinctness and individuality in his mind. The danger to guard against is the giving of a wrong sound to some letters, especially to those which are slurred in the word. In *mucilage,* for example, the *a* has the value of short *i,* and this correct sound should be retained in the syllable division, otherwise the pupil will be led to mispronounce the word. He must appreciate the fact that here the sound is softened down, and he should be given other words to illustrate this. This separation of words into their sound elements is not an easy matter, but it aids good enunciation and is of much help in the spelling of regular words.

THE DICTIONARY

In connection with this and other departments of language, it is of great importance to train pupils to use the dictionary intelligently and habitually. Lacking ability to interpret it or practice in consulting it regularly, the pupil is greatly handicapped in making improvement in spelling or language, when left to his own resources. Tests show that some pupils, even in Form IV, find the dictionary practically a sealed book.

Simplest purpose.—The simplest purpose for which a dictionary is used is to determine spelling, and instruction in this may be given in the Senior Second class. It is essential, of course, that the letters be known in their alphabetical succession, so that pupils can give unhesitatingly the relative order of such letters as *l, n, p,* etc. They should be exercised in telling in what consecutive order words beginning with *pl, pr, peg, pel,* etc., may be found. They should be required to find quickly in the dictionary various words with whose spelling they are familiar. After-

ward they may be trained in finding words about the spelling of which they may be in doubt. The meaning of the guide words at the head of the page should be explained; contests for speed in finding words afford a good drill. In many one-volume dictionaries, all derivatives from one root word are grouped together, not given in strict alphabetical order.

Definitions.—The many definitions, differing often but slightly, are puzzling to pupils. The starting-point is the context in which occurs the word whose meaning is sought. Careful training is needed to enable them to see which of these various meanings is most fitting. For this purpose frequent but short exercises are best. When pupils have gained some skill in this, they should have practice in rewriting sentences and substituting appropriate terms for those indicated by the teacher. He should work along with the pupils in the beginning, else much of their efforts will be fruitless. They should clearly realize that words have definite meanings only as they are used with others in expressing thought, that it is their contexual relations and not their formal definitions that will best reveal their meanings. It is chiefly through wide and thoughtful reading that the meaning of words is revealed.

Pronunciation.—The use of the dictionary for determining pronunciation may be begun in the Senior Third class. As a preliminary step, the ear should be trained to distinguish the various sounds of the vowels and consonants, to note the several syllables and tell which receives the accent. The key words and the diacritical marks employed in the dictionary should be shown on the board and their uses illustrated. The uses of phonetic

spelling and of primary and secondary accents to indicate pronunciation must be taught. This is a much more difficult exercise than the finding of the spelling and will need explicit instruction and frequent practice. The senior classes should be taught how to interpret the abbreviations used and how to decide on the preferred spelling when various forms are given.

History of words.—In the Senior Fourth or perhaps Fifth Form, pupils might be shown in what order the various meanings of words come—whether the earliest or the present-day meaning is first. When the derivation given in the dictionary is specially helpful in making the meaning clear, it may be taught in these Forms. Much valuable information is usually contained in the appendix—lists of geographical, historical, and biblical names, foreign words and phrases, lists of abbreviations and contractions and, at times, noted names of fiction and mythology. While these are of less importance than the meaning, spelling, and pronunciation of words, yet the pupils should be made aware of what can be found in a dictionary. Frequently the dictionary is the only book of reference that pupils have; they should therefore be taught how to use it to the greatest advantage.

Illustrated meanings.—In larger dictionaries, not only are definitions given at greater length and therefore made more clear and precise, but they are accompanied by quotations illustrating their various significations. This is the feature that makes the larger dictionaries of so much greater worth, and it is therefore one of the important matters to which the teacher should direct the attention of the pupils.

DERIVATION

As word building enables the pupil through the employment of prefixes and suffixes to construct new words from familiar stems, so word analysis, or derivation, aims at the separation of words into their original parts, the better to understand their meaning. The literal significance of the term itself is the tracing back as of a stream to its source. A generation ago derivation was commonly taught in connection with spelling. It was then valued largely for the direct aid it was supposed to give to this subject. But, since it has been found that its direct aid in enabling the pupil to place the right letters of a word in their due order is not great, the subject has received much less attention.

AID TO SPELLING.—Derivation does, however, aid spelling in two ways. First, it is of direct help in spelling certain words: ant*i*dote, ant*e*cedent, hom*i*cide, d*i*lapidate, priv*i*lege, aqueduct (not acq.) are examples showing that a knowledge of derivation tends to guard one against errors. Yet this alone is not important enough to justify the teaching of derivation. Secondly, derivation assists pupils to arrive independently at approximate meanings of words, and this is its chief value. But this exercise should never be expected to take the place of regular dictionary research.

AID TO MEANING.—It is not implied that in most cases the present meaning of words can easily and accurately be obtained from their analysis. In many cases all that can be so got is an approximation, a basic conception of the present meaning. Yet this, taken in connection with an illuminating context, is often sufficient to afford a fairly accurate idea of meaning where other help is not available. "But while it is quite true that words will

often ride very slackly at anchor on their etymologies, will be borne hither and thither by the shifting tides and currents of usage, yet are they for the most part still holden by them. Very few have broken away and drifted from their moorings altogether. A 'novelist' or writer of *new tales* in the present day, is very different from a 'novelist' or upholder of *new theories* in politics and religion two hundred years ago; yet the idea of *newness* is common to them both. A 'naturalist' was once a denier of revealed truth, of any *natural* religion; he is now an investigator, often a devout one, of *nature* and of her laws; yet the word has remained true to its etymology all the while. 'Ecstasy' (being out of one's senses) was madness, it is now intense delight; but it has in no wise thereby broken with the meaning from which it started, since it is the nature alike of madness and of joy to set men out of and beside themselves."

Interest in the life-history of words.—It would be a serious mistake to treat this subject in a dry, uninteresting way, making no demand upon the pupil other than a sheer effort of verbal memory. Composition and literature, which require the precise signification of terms, offer the best opportunities for awakening a desire to learn something about the life-history of some well-known words. Through a simple study of the original and the present meanings of such words as *trivial, calculate, disastrous, volume, heathen, handkerchief,* the class will learn that etymology may be interesting and illuminating. After interest in this subject has thus been aroused, the analysis may be taken up systematically. Due preparation for this has been made in the Text-book through the series of word-building exercises, and now, in the Senior Fourth class, one lesson a week in derivation may be taken.

ORDER OF TEACHING

Probably it is best to begin with the prefixes and suffixes, taking first those of English origin, as their force is more easily understood. Then would follow the more common ones of Latin origin, and afterward a few of Greek. These modifiers should be studied before the roots, because they enter so generally into the composition of words that their meaning is necessary to the understanding of most derivatives.

METHODS

There are two ways of dealing with this subject. Commonly, pupils have been required to learn by heart the meaning of the affixes and roots along with a few derivations from each stem. The later and evidently better method, at least in the beginning, is to place on the board several examples showing the same prefix, suffix, or root, and through comparison of form and meaning, to lead the pupils to identify those forms that are common and to infer their force. Then other illustrations are supplied to test the pupil's ability to use the knowledge thus gained.

PREFIXES

compress	prepay	submerge	antichrist
combine	precede	subtrahend	antislavery
commingle	predict	subterranean	antidote
committee	prefix	subdeacon	antipathy
companion	preface	subdue	antipodes
communicate	preposition	subscribe	antibilious

Through an examination of the form and the meaning of the words in the foregoing lists, pupils should already be able to arrive at the meaning of the prefix in each case.

The first words in the various lists are the easiest from which, through analysis, the pupils may infer the value of the prefix. The modification of the prefix for the sake of euphony should be freely illustrated.

SUFFIXES

Similarly, from the following examples, there should be little difficulty in determining the meaning of the suffix. In every case the pupils should be expected to add to the list from words of their own vocabulary.

beautify	military	perilous	sincerity
fortify	imaginary	wondrous	obscurity
notify	customary	chivalrous	hostility
rectify	solitary	populous	antiquity
amplify	tributary	scandalous	sagacity

ROOT WORDS

In like manner, the meaning of the root word may often be ascertained by an examination of some of its derivatives. From examples such as these which follow, pupils should be able to infer the idea common throughout a list and should be able to tell the root word as found therein.

convene	scribble	eject	predict	loquacious
intervene	inscribe	inject	contradict	eloquent
convention	describe	reject	dictation	soliloquy
convenient	scripture	subject	dictionary	colloquial
invent	manuscript	projectile	verdict	ventriloquist

It is of considerable value for pupils to see that many words, whose relationship they had not previously recognized, are closely connected through being derived from

the same root. Through the addition of the various prefixes and suffixes this root idea is modified, and a knowledge of such modifications helps to make the meanings of the related words more clear.

But the meaning thus obtained does not ordinarily give the precise signification of the word; usually it is merely suggestive or approximate. In practice, there should follow an accurate definition of the word and illustrations of its distinctive use in sentences. At times it will be desirable to trace the steps by which the word reached its present acceptation, when this differs considerably from its original sense.

Probably the following way of showing derivation is to be preferred: benefactor = bene + fact + or = well (*bene*) + does (*fact*) + one who (*or*) = one who does well = one who confers a benefit.

contradiction = contra + dict + ion = against (*contra*) + speaking (*dict*) act of (*ion*) = the act of speaking against one.

irrevocable = ir + re + voc + able = not (*ir*) + back (*re*) + call (*voc*) + can be (*able*) = cannot be called back.

monopolist = mono + pol + ist = alone (*mono*) + sells (*pol*) + one who (*ist*) = one who sells alone = one who has exclusive sale of a commodity.

Exercises may be given to show the formation of nouns from verbs or from adjectives; of adjectives and adverbs from nouns and verbs, etc. This should have the effect of extending the pupil's vocabulary, especially when the new words are used in suitable sentences. In the composition exercises, persistent effort should be made to increase the number and variety of words that the pupil uses in expressing his thoughts.

THE SPELLING MATCH

The spelling match might be taken once in three or four weeks, and should include most of the difficult words studied during that period. Thus the pupils are given an opportunity of preparing prior to the test. Prominence should not be given to unusual and peculiar words, nor should the test always be confined to oral spelling.

There are various modifications of the general plan. In the case of a rural school, there should be separate word lists, for the Second, Third, and Fourth Forms respectively. When oral spelling is given, all the pupils may remain in their places until the end, instead of sitting down when a word is missed; in this case the error is recorded against the group to which the pupil belongs. At the close, the total number of errors marked against each side is reckoned up, and the side having the fewest mistakes wins. This method has the great advantage of not shaming any pupil by sending him to his seat, and it keeps the weakest spellers in the contest to the very end, thus giving them the practice they need so much.

Occasionally the pupils, instead of the teacher, may give out the words to the opposite side. At times the leaders alone do this. Again, the list is made from the pupils' lists of their own difficult words. In this case repetition must be guarded against, as well as the introduction of words not assigned. A written instead of an oral test may be given, and this is the form which the exercises should usually take to be most serviceable. The dictation may be of isolated words, and often of connected narrative, in which case errors other than those in spelling may be marked. This test is nearly akin to those met with in actual life.

CHAPTER VIII

EXERCISES IN SPELLING

(The Minister of Education is indebted to The Copp, Clark Company, Limited, for permission to reproduce the following forty exercises.)

FORM I: SENIOR GRADE

1

back	sit	black	see	cat
sack	give	track	cow	dog
Jack	horse	crack	whip	saw

SEAT WORK.—Put h, l, s, t, r, sl, st, with—ack.

Jack has a big horse. He sits on his back. He gives him hay. Get a sack of bran.—See me on the black horse. I can crack the whip. A red cow got on the car tracks.—Jack cracks a big whip. His dog sees my black cat. I saw tracks of cows and horses.—Jack and I sit on the horse. We go for a sack of bran. His dog can track the cows. Give me back my whip.

NOTE.—Each exercise is divided into lessons as indicated by dashes. The primary purpose of the sentences is to illustrate the use of the words in the columns and the simple homonyms.

2

neck	sell	pick	ball	eat
peck	dirt	sick	stop	sled
speck	corn	kick	bird	house

With —ick put D, l, p, s, t, w, br, sl, st, th, tr.

Sell Jack a peck of corn. Give his horse hay. I see a speck of dirt on his neck.—Jack kicks a ball to Dick. He stops to pick it up. His black bird is sick.—Sell Dick a sled. Give him a whip. I see a brick house. Black birds eat corn.—My horse eats no bran or corn. He kicks at the house dog. I saw dirt on the whip. My bird is sick.

3

rock	girl	luck	toy	new
sock	doll	duck	boy	play
clock	drop	stuck	key	baby

Put d, l, m, s, bl, fl, fr, sh, st, with —ock.

The girl rocks her doll. Its socks are red and black. She let the clock drop in the dirt.—The boy has a sick duck. He has bad luck with his birds. The house key stuck in the lock.—Baby plays with her new toy. She drops it in the dirt. Pick it up and give it back to her.—The boy and girl are sick in the house. My ball struck the bird. I saw baby drop her doll. Give her a new toy to play with. Can you eat corn?

NOTE.—The words in the lists and seat exercises should be used by pupils in their own sentences.

4

band	hear	sang	bell	one
hand	near	rang	door	done
stand	look	hang	floor	none

With —ang put b, g, h, r, s, sl. To —and add b, h, l, s, st.

A boy stands near a brick house. His neck and hands look black. He hears the band play.—Baby plays on the floor. She sang to her doll. I rang a bell. Hang the key near the door.—One boy is done with his toys. The girl has none. Give baby a new doll or a whip.—Hear the boys play ball. One boy is near the brick house. The girl drops all her toys. Baby has one doll but I have none. I saw a black bird on the house.

Review

5

Jack has a big black dog. He plays with him near the house. His dog will track the cows or horses. Jack stops his play to hear the band. He drops his ball and whip by the door.—Look at the boy and girl on my horse! The girl let one of her toys drop in the dirt. Pick it up and give it to baby. He has none. He stands by the door of the house.—The girl plays on the floor with a new doll. She looks sick. Is she done with my ball? Hand it back to me. Jack sells ducks; but he has none now.—A cat may eat my bird. I saw the horse kick Dick. Look at the dirt on his socks. I hear baby play with the door bell. Are the bran and corn all done?

6

sing	like	long	hair	eye
king	you	song	little	nose
bring	your	strong	short	have

Put k, r, s, w, fl, st, str, br, with —ing.

Bring baby your new doll. Can you hear him sing? He sits on the horse like a king.—The little boy is strong. He has long black hair. His whip is short. He hears your song.—Baby has a short nose. His eyes are black. Have you one new song? I like to hear you sing.—The little girl has a long nose. Her hair is short and black. She has big eyes like you. I hear the door bell ring.

7

fish	good	cash	nice	cent
dish	child	sash	made	gave
wish	Mary	flash	much	book

With —ash put c, g, l, h, m, r, fl, cr. To sh— add ed, ip, ut.

Mary is a good child. Hear her sing! She has a fish in a dish. I wish for a new ball.—My horse ran like a flash. Mary made baby a nice sash. How much cash do you wish?—Mary gave baby one cent. Jack made him a nice new toy. He likes to look at my books.—I gave Mary a good black sash. She made a nice doll for baby. She looks much like you. The little child let her cent drop. Pick it up and bring it to her.

8

flesh	peas	hush	coat	bite
fresh	pork	blush	gray	pony
thresh	milk	brush	want	draw

Copy—Is that you? Is that Dick? Was that she?

Pork is the flesh of hogs. Baby likes nice fresh milk. We thresh peas but not corn.—You made Mary blush. Hush! She hears us. She wants to have fresh pork. Brush my gray coat.—My pony likes fresh hay. He draws corn and peas. Brush his coat, he will not bite you.—I have a nice little pony. His coat is gray, not black. He draws fresh milk to the house. I want you to thresh peas.

9

lass	less	hiss	loss	fuss	three
mass	mess	miss	moss	muss	four
bass	Bess	kiss	toss	one	five
glass	bless	bliss	cross	two	six

Give my pony less grass. Bess likes a glass of milk. Bring a black bass and a good mess of peas.—Miss Ross wants to kiss baby. She can toss her up. The moss is gray. Cross cats hiss.—Two boys made much fuss in class. One boy got three or four big bass. He saw five or six gray birds.—I gave five cents for a new whip. Toss two balls to Mary. Three boys have in all six eyes. Baby may muss your hair. She has four new dolls.

REVIEW

10

Mary is a good child. She gave baby two cents. She made him a nice gray coat. I like to hear her sing. Do you wish a glass of milk? No, I want two or three fresh fish.—Jack is a strong little boy. He draws baby and Miss King on a sled. He has gray eyes and a short nose. It made him cross to brush his long hair. He eats pork, corn, and beans.—We have four or five nice books. Dick has none. Will you bring him a new one? Hush! I hear him ring the door bell. He wants to play ball near the house. Your pony may bite him.—Baby has two or three dolls. Miss Ross gave her a black sash. She likes to crack nuts on the floor. I see six black bass on a dish. Have you much corn to sell?

11

last	half	best	ask	fly	kite
fast	calf	nest	blue	cry	cord
past	week	chest	open	sky	hurt

With —est put b, n, r, j, l, p, t, v, w, bl, ch.

A bell rings at half-past three. How much is your clock fast? Last week I saw a big calf.—Ask Jack to open the chest. Is he the best boy in your class? Two blue-birds are near a nest.—Hear baby cry; he hurt his nose. See my kite fly to the sky! I have made the cord strong.—Last week I got a blue vest. My best coat is in a chest. Ask Mary to open the door. She likes to see your kite fly. Give her half of your fish. Stop my calf.

12

fist	take	just	pie	our
mist	shut	dust	wind	papa
grist	water	crust	apple	mamma

With —ust put d, g, j, m, r, cr, tr. To st —add op, ep, ab, un.

Take half the peas to the grist mill. I see much mist by the water. Shut your fist.—Baby is just two weeks old. The apple pie has a nice crust. The wind made the dust fly.—Papa trusts me with our pony. Mamma made a good apple pie. I ask just four cents a week.—Give mamma a glass of water. She likes our new gray pony. He draws peas to the grist mill. Papa takes two apples to baby. See him shut his blue eyes!

13

this	colt	tent	buy	sun
that	love	sent	they	said
there	very	spent	pair	desk

Put b, c, d, l, r, s, t, w, with —ent. To th —add en, an, em, us.

I love mamma very much. There is her fast colt. This week papa will open that new house.—I sent a tent for four boys. They will buy a pair of ducks. They spent five cents for apples.—There is the sun in the sky. Jack said that the mist was just water. Papa gave him a new desk.—There is a pair of blue-birds. Can they fly up to the sun? I like our birds very much. You said the calf liked water. Papa hurt his arm last week.

14

lift	plum	hunt	axe	hint	next
gift	drum	blunt	bear	flint	story
drift	candy	grunt	wolf	print	noise

Copy and fill in—My name is ———. I am ——— years old.

Lift my drum from the floor. I got a gift of plums and candy. The wind drifts much sand.—Two men hunt a wolf. They have a blunt axe. A bear hurt one man. Hear the pig grunt!—This candy is hard as flint. That noise gives a hint of a wolf. Will you print our next story?—My new pony was a gift from mamma. We like candy and apples. Can you kill a bear with an axe? A wolf made much noise. It may bite our little calf.

Review

15

We spent last week in a tent. We went to fish and hunt. We got no bear or wolf. There was a nest of blue-birds near.—The wind made our kites fly. The cord hurt my hand. Papa sent me a drum as a gift. He said I made much noise. Just give him a hint to buy me candy. I like apple pie with a good crust. The colt draws Jack past our house.—Mamma made me a pair of blue socks. They are the best that I have. There is much mist. Open the door. This axe is very blunt. Take that story book to the sick child.—Do you hear the pigs grunt? Give milk and water to the calf. Take half your plums to Dick. He spent five or six cents on toys for baby. He asks papa to buy a pony next week.

16

lamp	idle	jump	over	word
camp	lazy	pump	more	work
tramp	crazy	stump	some	worm

Put b, d, h, l, m, p, sh, sp, with —ark.

Two lazy tramps ask for five cents. They are idle, not crazy. Have they a lamp in camp?—I can jump over that stump. Pump some more water for my colt. Last week Fred had the mumps.—That lazy scamp will not work. He wants to sell some fish worms. Can you hear his words?—Buy a stamp for two cents. You are not idle or lazy. Do some more work for papa. Are there hard words in your story book? I saw worms on the stump.

17

add	any	ill	see	shoo	push
odd	many	all	bee	purr	bush
Ann	even	off	egg	buzz	kitty

Add —s to boy, whip, duck, horse, doll, word, cent.

Add two and four. Is five odd or even? How many apples has Ann? Have you any candy?—See how ill Ann is! Take her to mamma. Do bees work all day? The duck got off the eggs.—Hear kitty purr! Shoo the hens from the door. Push baby on the sled. Bees buzz near a bush.—Many boys play odd and even. Shoo the birds off that bush. I was very ill all last week. Baby likes to hear kitty purr. Can you eat two eggs?

18

sank	rope	trunk	tea	here
bank	frock	drunk	coal	once
thank	again	chunk	stove	think

With —ink put l, m, p, r, s, w, th, dr.

A rope sank in the water. Thank mamma again for your frock. Frank has four cents in his bank.—Open the trunk again. Put some chunks of coal into the stove. Have you drunk the tea?—Do you think Fred is lazy? His work is not half done. Once he came here for a rope.—There are four cents in my bank. Once I went to buy candy and apples. Here is my pony again. Lift the tea-pot off the coal stove. Give mamma two nice apples.

19

crib	curl	clap	soap	yes
crop	sleep	cloth	wash	read
crush	great	clasp	dirty	study

Put l, d, h, n, r, s, t, sh, dr, sl, tr, wh, with —ip.

Baby sleeps in a little crib. Do not crush his curls. There is a great crop of corn.—Clap your hands again, baby. He clasps a dirty doll. Wash his cloth cap with soap and water.—Here is a nice story. Can you read? Yes, if I study the words. Wash your eyes and nose.—Kitty sleeps near a coal stove. See her wash her fur coat! Study the words in your new book. I wish to hear you read a story.

REVIEW

20

Four boys have a camp near the bank. They get water from our pump. None of them are idle or lazy. They take long tramps here and there. They sent papa fresh eggs, a great many.—Do you like to read story books? Yes, I study any hard words. I can add long sums. Do not push Ann or crush her frock. She clasps my cloth coat. Ask mamma to curl her hair again.—Fred had to draw and thresh his peas. There was a great crop and much work. Now he wants to crush them at the grist mill. Two tramps ask him for some more tea. We think them idle, not crazy.—Have you any more fresh eggs? Yes, here are three or four. Do you fish with worms? Drop the two chunks of coal. Get soap and water to wash your dirty hands.

21

ball	bell	bill	bull	fry	ten
call	Nell	kill	pull	dry	nine
fall	fell	fill	full	shy	eight
hall	yell	hill	doll	fix	seven
tall	tell	till	dull	mix	eleven
wall	well	will	gull	wax	twelve

I hear some one yell. Nell saw a tall boy near a brick wall. Ask her to ring the hall bell.—Can a bear kill a bull? Pull till I tell you to stop. Gulls have strong bills. —Eight and four are twelve. There are seven days in a week. Bees made wax. Nine boys and eleven girls go to the hall. Mix more bran and water for the cows.

22

cuff	who	stiff	use	skip
puff	what	skiff	oar	skin
muff	when	snuff	sew	skim

Add —s to camp, lock, key, song, curl, frock, week.

Who sent Mary a fur muff? What made her cuffs so dirty? She puffs when she works hard.—What nice oars your skiff has! Mamma sews a stiff cuff on a dress. Some men still use snuff.—Girls like to skip with a rope. Who will sell you any skim milk? A bear has thick skin.—Use the new oars in my skiff. Who stuffs the coal stove with dirty cloths? Will you sew my fur muff? What makes Tom use snuff? He sent twelve fresh eggs.

23

hung	lady	felt	snow	smell
flung	head	belt	strap	smart
stung	bone	melt	skate	smash

With —ung put h, l, r, s, cl, fl, sl, st, str.

A lady flung the dog a bone. Some bees stung her arm and head. Has she rung the door bell?—Use my belt to strap on your skates. The sun melts snow. I felt ill when I hurt my head.—Do you smell the plum pie? Yes, shut the stove door, be smart. When did baby smash the glass? —Fred flung his skates on the floor. The lady felt hurt when he was cross. Once two bees stung him on the eyes and nose. I want a fish worm.

24

find	cart	born	why	sure
blind	both	horn	foot	blow
grind	please	thorn	where	come

Put c, d, f, p, t, with —ry; and b, f, h, m, r, w, with —ind.

Dick is blind in both eyes. Please try to find his cart. Some mills grind much corn.—Why do you cry? A thorn hurts my sore foot. Where is your tin horn? On what day was our Dick born?—Baby blows a horn. Where is his whip? Please come here in the cart. Be sure to mind papa.—Where have you flung my belt? Why did you smash the cart? Be sure to come with your skates. Please grind four pecks of peas.

Review

25

Please, papa, buy me a pair of skates. When the snow comes I use my sled. We felt strong puffs of wind. When Jack hurt his foot he gave a yell. Where did he drop his strap?—Fred made a pair of oars for my skiff. We skim very fast over the water. I will try to sew the strap you sent me. I used it to pull my cart. See papa grind his dull axe!—A lady gave the blind girl a long rope. Now she skips all over the house. She may smash the glass in the door. She has a fur muff and a stiff belt. Is she a smart child?—Where was Jack born? Who flung the rope at his head? He wants to buy some fish. Here are seven or eight bass. I am sure they are fresh, smell them. He will give twelve cents for one.

26

jaw	soft	claw	ice	awl	roll
paw	mice	thaw	glad	crawl	hoop
raw	pussy	straw	sharp	shawl	sport

Make words in —aw with c, j, l, p, r, s, t, cl, dr, th.

Pussy has four soft paws. She eats both fish and mice raw. She opens her two strong jaws.—Kitty has sharp claws. She is glad to sleep on straw. The sun thaws the snow and ice.—It is good sport to roll a hoop. A worm crawls over that shawl. When I sew my belt I use an awl. —Some worms crawl up the apple trees. With her strong claws pussy kills mice. She likes to sleep on a shawl. Come over here and roll your hoop.

27

owl	says	town	first	lost	barn
fowl	rich	down	shirt	cost	burn
growl	poor	brown	skirt	frost	storm

With —ow put b, c, h, m, n, r, s, br, sc.

Why do dogs howl and growl? Some owls fly near our fowl. Tom says he is poor, not rich.—Mamma has a new brown skirt. She buys papa some shirts. She is the first to come down town.—I lost much corn by the frost. My barn may burn in a storm. We sell skirts at cost.—Hear our dogs growl! There is a great storm in town. The first frost may kill the peas. Fred says the fowl are near the barn. They have nests in the straw.

28

few	left	drew	other	lie	father
flew	pole	grew	sister	tie	mother
blew	after	threw	another	die	brother

Put d, f, h, J, m, p, ch, cr, st, with —ew.

A storm blew down a flag pole. An owl flew at my bird. The Jew left a few cents for baby.—This pony threw my sister off. Our other pony grew fast. He drew straw to bed another pony.—Father says our calf may die. Mother sent my brother a cart. Lie down after you tie the cord.—My new straw hat blew off. Father flew to pick it up. My brother tied the colt with a strap. Pussy lies near the stove. My other cat died after you left.

29

talk	salt	scold	silk	kept	halt
walk	help	scald	aunt	slept	shot
chalk	load	scrap	uncle	crept	snug

Copy—Mr. John Smith; Mrs. Ellen Jones; Miss Mary Nash.

Next year baby will talk and walk. He draws on the floor with chalk. Help us to load salt.—Hot tea may scald you. Then Aunt Mary will scold you. Uncle sent me scraps of silk.—As I slept in a snug tent a wolf crept near. We made him halt. I shot him and kept his skin.—Aunt kept two apples for you. She will sew the scraps of silk. Baby slept on the floor. Can he walk or talk? Hear uncle scold his brother!

REVIEW

30

Uncle gave me a nice hoop. It cost eight cents. He says he will help me to find pussy. Our dog growls when he hears you. He crept near the coal stove and slept on the floor.—Poor Aunt Mary lost a silk skirt. She left her brown shawl with sister. A wind storm blew our barn down. We kept some fowl and a calf there. The straw flew all over the snow.—Father walks down town for some salt. His pony drew four loads of corn. He scolds me when I hurt my brother. I am glad when snow and frost come. We had the first frost last week.—Our little pussy lies on a soft coat. She plays with scraps of silk. She rolls a ball on the floor. Mother threw her some fish. Jack talks of the wolf he shot. Brush that worm off.

31

catch	loaf	latch	gone	watch
patch	bread	hatch	often	crutch
batch	thread	snatch	spool	Scotch

Make words in —atch with b, c, h, l, m, p, sn, th.

I made a batch of bread. Here is a loaf. Buy thread to sew on a patch. Catch my little pony.—Snatch the spool of thread from kitty. Fred is gone to latch the door. Hens often hatch eggs.—Uncle has a gold watch. He buys some spools of silk thread. A Scotch boy walks with a crutch.—Jack buys a loaf or two of bread. Please match this spool of thread. Mamma sews a patch on my skirt. Are you Dutch? No, I am Scotch.

32

ditch	coax	curse	oxen	chew	heel
pitch	Lucy	nurse	were	chase	sore
stitch	apron	purse	fetch	churn	bare

Add—s to spool, walk, skirt, grind, eye, hoop, rope.

Often a ditch has water in it. Pitch your ball over to Dick. Coax Aunt Lucy to stitch my apron.—None but bad boys curse. Nurse lost the purse you gave her. Fetch more water for the oxen.—I hurt my bare foot. My heel is sore. Our calf chews straw; chase it away. Does my aunt churn new milk?—Coax mother to sew your dress. What made your heel sore? Lucy went with her bare head to fetch some apples. Two oxen were in a ditch.

33

arch	goes	birch	close	swim	stay
march	home	perch	white	swift	pray
starch	party	porch	small	swing	stray

Copy—Who are you? What is your name? How old are you?

Boys march in a party under an arch. The lady goes home with her son. Use starch on my cuffs.—Over our door is a white porch. Close by grew a small birch. There two birds perch near a nest.—Can you swim in swift water? In church we pray to God. My pony strays away. Fred stays on the swing.—At home I swing near the porch. Our house is small and white. Papa has two sons. Jack goes to swim with a party of boys.

34

cook	John	hood	split	year
brook	copy	wood	sawed	yard
shook	paper	stood	church	yarn

Join—c, h, l, n, t, br, cr, sh, to —ook.

John asked Nell to cook a fish from the brook. She shook her head. Copy the words on paper.—A boy sawed and split the wood. He stood near the church. My new hood is made of Scotch wool.—Next year I shall be seven. I want socks made of yarn. Is there much wood in your yard?—Dick was four years old last week. Can he copy words from a paper? See my colt jump over the brook! A swift pony runs past our yard.

Review

35

Mother is a great cook. She made a batch of bread. She gave one small loaf to baby and me. Dick has gone to the lake to fish for perch. He may catch some for pussy to eat.—John is a strong Scotch boy. He sawed and split a load of wood. He often walks to church. Now his nose is sore. He reads the paper in the porch. Ask him to latch the door.—I use an awl to stitch my strap. Aunt Mary will sew a patch on your skirt. Buy her some yarn and two spools of thread. Uncle wants a box of chalk. I have twelve cents.—My pony can swim in swift water. Watch him jump over a ditch. He goes past the barn to eat the grass. Fred stood with his head bare. He chews gum as he churns.

36

tree	raft	feel	own	deer
free	right	peel	frog	beer
knee	start	wheel	pond	cheer

To cl— add ap, am, ub, ip, ock, ing, asp, ean.

To-day three boys made a raft. A birch tree hurt my right knee. When are you free to start?—Uncle John owns a wheel. His arms feel sore, the skin peels off. Our pond has frogs but no eels.—Give three cheers for our king. Many deer live in the woods. Drink tea or water, not beer.—Papa has a sore heel. His wheel hurt his right knee. He peels the bark off a birch tree. Once we saw eight deer. They stood near a churchyard.

37

keep	bold	coop	road	seed
creep	seen	stoop	front	weed
sheep	mouse	droop	scrub	bleed

Add d, k, p, w, sh, sl, st, cr, sw, to —eep.

Boys keep watch over the sheep. A bold wolf was seen. Pussy creeps after a mouse.—There were four hen coops near the road. Mary stoops to scrub the front step. What made the plant droop?—Buy the best seed. Kill the weeds. I hit my hand on the door latch. This made it bleed.—Baby creeps on hands and knees to the door. What made his nose bleed? You need to sweep and scrub the floor. Lucy stoops very much over her work.

38

beet	silly	boot	firm	bear
sweet	nasty	root	those	pear
street	sugar	shoot	worth	wear

With —eet put b, f, m, fl, sh, gr, sw.

Sugar is made from sweet beets. Some silly boys play on the street. They say nasty words.—How much are your boots worth? Those trees have firm roots. It is not right to shoot birds.—Aunt likes apples and pears. At home I wear soft boots. Bears tear the bark off trees.—Some men shoot bears in the woods. Be sure to wear boots on the street. How much are those four oxen worth? Sweet pears need little sugar.

39

room	lily	cool	limp	dead
bloom	grow	pool	warm	read
broom	clean	school	mitts	spread

Join—c, f, p, t, st to —ool; and b, l, r, bl, gr to —oom.

Many plants grow in our room. Sun and water made the lily bloom. A new broom sweeps clean.—Our room is very cool. Now I wear warm mitts to school. One cow limps to the pool of water.—Papa read us a story. He spread some jam on my bread. He says his poor bluebird is dead.—Our school is kept warm on cool days. The room is swept clean. A lily is in bloom near the church. Spread your wet coat to dry in the sun.

Review

40

We often walk to school at eight. Lucy goes by the front road. Fred comes on a swift wheel. We are sure to have our work done right. Last week we had great sport in the woods.—Uncle sent his son to catch a pair of fowl. They flew into an apple tree. The silly boy threw many sticks at them. Once he got a nasty fall from our front porch. It made his right knee sore.—Aunt read us a story from a paper. It said two deer were near a church. Some idle men crept up to shoot them. At the first noise the deer ran off. They were not seen again.—How much are those twelve pears worth? I have just eleven cents. Mary likes sugar and candy. She wears a warm coat, not a shawl. Her apron is dirty. Fetch soap and water to clean it. Where is her new dress?

---

all Take all the plums.
awl Use an awl to sew.
ate I ate the pie.
eight I have eight hens.
bare My neck is bare.
bear He shot a black bear.
be Try to be good.
bee A bee stung me.
blew The wind blew hard.
blue Her dress is blue.
buy Buy some eggs.
by I went by water.
cent Fred has one cent.
sent He sent me home.
hear I hear the baby cry.
here Please come here.
I I like to play.
eye My eye is black.
read He read a book.
red Her dress is red.
so I am so cold.
sew Please sew my dress
some Get me some milk.
sum Is it a big sum?
son A man had three sons.
sun The sun is in the sky.
to I go to school.
two I have two eyes.

CHAPTER IX

GENERAL OUTLINE OF LESSON PROCEDURE

THE ORDER and method of presenting difficult words in spelling will, as a general rule, be as outlined below. However, the teacher is advised to vary this Lesson Procedure as far as may be consistent with good pedagogical principles. Details as to how these lessons may be varied will be found in the notes following the Illustrative Lesson, page 97.

ASSIGNMENT AND PREPARATION

DEVELOP THE MEANING OF THE WORD.—In the Course for Forms I and II but few words will be unfamiliar to the pupil, yet some pupils may have erroneous or imperfect conceptions of the meanings of some of these words. In this subject, as in all others, we should teach for those who do not know rather than for those who do know. In this connection, it is necessary for the teacher to remember that it is new ideas that make new words necessary, not vice versa. The new idea should, therefore, be developed first, and the new word should arise as its appropriate symbol. The method and amount of detail will vary with the pupil's familiarity with the word. For fuller discussion, see pages 19-21, 28, 62-3.

SECURE THE RIGHT PRONUNCIATION.—Faulty pronunciation is the cause of many errors in spelling. In the case of difficult words, the teacher should pronounce them distinctly first; afterward, individual pupils should pronounce them. Pupils whose errors can be traced to mispronunciation should be given a larger share of this practice. For fuller discussion, see pages 19-20, 23, 44, 49, 55, 62.

DRILL ON THE SPELLING.—Focalize the attention on the difficult parts of irregular words, but on like parts of regular words. The visual-auditory-motor appeal is the most effective and the only safe one. Sufficient time for preparation and drill should always be given. In every spelling lesson, meaning, pronunciation, and spelling should be inseparably associated and in the order here stated, since this is the natural chain of association in all spontaneous written expression. For devices, see pages 20, 26-30, 42.

TEST

The written test is the one to be mainly used, as this is the practical test in life, but occasionally the oral test may be used as auxiliary, especially in reviews and in spelling matches. It must of necessity be used as a preparatory test until the pupils can write freely. For fuller discussion, see pages 25, 30-32, 40.

DETECTION OF ERRORS

In Form I, and perhaps in Form II Junior, it is better that the teacher should mark the errors or at least inspect the pupils' work carefully, as the pupils have not had much practice in reading written work. In the higher Forms pupils are able to correct their own from the open Text-book or from the passages written on the board and kept covered while the sentences are being written. The teacher should examine some of the books each day. See pages 44-7.

CORRECTION OF ERRORS

The correction of errors ranks next in importance to thorough preparation. The causes of errors should be first

sought out, in order to apply, if possible, the proper remedy against further mistakes from the same cause. Class treatment of mistakes is not effective. The possibility of permanent cure lies in the diagnosis and treatment of each individual's errors. The teacher should, therefore, study the peculiarities of each of his pupils and seek to eradicate the error, not by calling attention to the wrong impression, but by persistently and repeatedly focusing attention on the right form until the pupil has fixed the habit of spelling it correctly. See pages 48-56.

It will be noticed that in the Illustrative Lesson the General Outline of Lesson Procedure has been adhered to. The preparation has thus been given more attention than may be needful in actual practice, as in this early part nearly all the words are known both as to pronunciation and meaning. But since this is a model lesson, the work has been carried out in accordance with the General Outline, to show the importance of usually following the various steps in teaching.

The figures refer to the explanatory notes, which are appended so that the teaching of the Illustrative Lesson may not be interrupted.

ORDER OF STEPS IN AN ELEMENTARY SPELLING LESSON

1. The meaning of the word developed, where necessary, by simple illustration.
2. The pronunciation of the word repeated accurately and used in sentences made by the pupils.
3. The form of the word written on the board by the teacher (model).
4. Oral spelling from the board by the pupils.

5. Details of the word observed—special parts underlined.
6. The form copied on the board or in their books by the pupils from the model on the board.
7. The forms on the board erased and the model hidden. The pupils visualize and spell orally the whole word; they tell its parts—first letter, last letter, etc.,—when this is deemed necessary.
8. Tests by writing on the board or in their books.

ILLUSTRATIVE LESSONS

LESSON I

LESSON TOPIC: Exercise 1, Page 70. Words: pack, sack, Jack.

SENTENCES: Jack ..... horse. (first four)

DEVELOPMENT OF MEANING.—T. "Though a boy's right name is John, what is he often called?" P. "Jack"

PRONUNCIATION.—Two or three pupils may pronounce it very clearly.

SPELLING.—T. "Now I shall write it for you on the board. Watch how I make the word". He writes slowly and in large hand, *Jack*. Individual pupils are called upon to spell the word orally as they look at it. "What is the first letter? What kind of letter is it?" (He tells the class if they do not know.) "We always use a capital for the first letter of a person's name. What are the last three letters?" (He underlines them or writes them over in coloured chalk.) Some pupils are asked to write the word two or three times on the board while others write it in their work-books. See Note 1, page 97.

The pupils are given a moment for intense observation. Then they are asked to close eyes or face away from the board and visualize the word. During this time one or more pupils spell aloud. When this exercise is satis-

factory, the teacher covers the board and has the pupils write the word two or three times on a clear page of their work-books.

If one pupil cannot spell or write it, he is asked to look quickly as the teacher uncovers the word or shows it on a card (flash-card), written with the difficult part underlined. The teacher then covers it again and says, "Now spell it", "Now write it". See pages 26-7, 38-40, 42.

MEANING.—"What do you call this part of the hand?" (T. shows the back.) "Where is your back?"

PRONUNCIATION.—Some pupils say the word slowly and distinctly. The teacher writes on the board *back* under *Jack*.

SPELLING.—"What is the first letter? The last two? The last three?" The teacher underlines them or has them written in coloured chalk, b*ack*. Then the word is taught in much the same way as *Jack*. Pupils observe closely, spell, and write from the board. They observe, visualize, spell with eyes closed, then write without looking at the word on the board.

MEANING.—"What do we sometimes call a large bag—one to hold coal or potatoes? A loose coat like this is called a sack coat. How many have seen something like this?" The teacher shows a picture of a bag or sack of bran or potatoes and points to the sack.

PRONUNCIATION.—Several pupils use the word in short sentences, pronouncing it distinctly; as, A sack is used to, etc. The word is pronounced by itself.

SPELLING.—"Look closely as I write its name". The teacher writes *sack* under *Jack*. "What are the last three letters?" He underlines them as before. "What is the first letter?" Some spell the whole word from the board,

others write it. The pupils observe, close eyes, visualize, spell, etc., as before.

Individual pupils are now asked to spell, in a different order and in short phrases, the words taught; as, Pat my back, Get the sack, Run Jack. See Note 5, page 98.

MEANING.—"What animal is it that draws a buggy?" The teacher shows a picture of a horse if the children are not familiar with the animal.

PRONUNCIATION.—"Say the word again." Several pupils pronounce it.

SPELLING.—"See how I write *horse* on the board". "What are the two letters after *h*? The last two letters?" He underlines *se* and writes *s* in coloured chalk. He directs the pupils to look at *e*. Several pupils spell the word from the board. The teacher writes the word twice. The pupils observe closely, visualize, spell with eyes closed, and then write the word in work-books without looking at the board.

MEANING.—"Men do not stand on a horse's back. What do they do?" "They sit." "Jack sits on the horse's back."

PRONUNCIATION.—Say the word distinctly.

SPELLING.—The teacher writes *sits*. "What is the first letter?" He underlines *s* and drills as in the words above. He writes *sit* and then under it *sits* and the pupils compare.

MEANING.—Jack gives his horse hay.

PRONUNCIATION.—"What does the first letter say? The last?" Several pupils say the word.

SPELLING.—"Observe the letters that make *gives*". The teacher writes *gives* on the board. "What is the first letter? The next three?" (Underlines them) "What letter after *v*?" He writes *e* in coloured chalk. The

pupils spell and write from the board. They observe, visualize, spell, and write in work-books as before. The teacher writes give. gives. He puts l in place of g; as live. lives.

Dictation.—The pupils will turn to a new page and write the sentences as the teacher dictates. See pages 40-4, and Note 9, page 99.

Detection of errors.—At first the teacher will direct the pupils' attention to their errors, since they cannot easily find them. The marking of the errors by the teacher (mainly at first) will follow. See pages 44-7.

Rewriting.—After the missed words have been thoroughly taught, each pupil will write out two or three times correctly, from the board and in his work-book, the sentences which contained his errors, underlining the hard parts of the misspelled words and emphasizing these parts orally. See Notes 10 and 11, page 99.

NOTES

Note. 1.—This writing should be neatly done, and the words may be arranged in columns. During this first writing, the pupils may look at the teacher's writing on the board. The teacher should observe closely that no mistakes are made by the pupils. If errors appear on the board, they should be erased instantly, and the pupil be made to observe the correct form and then to try again. Later the pupils' work is erased from the board, but the teacher's writing remains.

Note 2.—When these three words have been tested, there should be a brisk drill on them. Attention should be directed to the part that is identical, and other words of this type given to be spelled by inference; for example,

tack, hack, etc. The ending *ack* might be written on the board several times in a column and pupils asked to place before it a letter to make sack, lack, rack, etc. Then the conclusion is reached that words with that sound are spelled with the letters *ack*.

NOTE 3.—The similar words in the first spelling columns are taught together for the purpose of economizing time, the easiest and most familiar first. The other words in the columns are brought in as they occur in the sentences.

NOTE 4.—Other words in *ack*, such as are in the seat work, may be developed by asking the pupils simple questions. For example, "What is this?" He shows a tack. He writes *t*ack, etc. "Tell me what you see" He shows a picture of a hack. Writes *h*ack, etc.

NOTE 5.—The words should be first obtained in sentences. They are better *taught* in an isolated form, but better *tested* in sentences.

NOTE 6.—In teaching the words, one may at times be at a loss to know which is the difficult part of the word for the pupil. The error most commonly made by the pupil will decide this; for instance, the difficult part in *water* is usually in deciding how many *t's*; this then is the part which should be taught and emphasized, but if the pupil makes the error in the first syllable, then that is the part which should be specially emphasized for him.

NOTE 7.—The primary purpose of these sentences is to illustrate the words in the columns; there are also homonyms and other important words incorporated. Generally these other words may be assumed to be familiar to the pupils through their transcription from the Primer.

NOTE 8.—For example, it is assumed that the pupils know the meaning of, and can pronounce and spell, such

words as, *his, has, hay, get, a, the, of, on;* otherwise these words should be taught as follows:

MEANING.—"What does the horse eat? How many have seen hay?"

PRONUNCIATION.—The pupils say the word.

SPELLING.—The teacher writes *hay* on the board, *y* in coloured chalk. "What does the first letter say. What letters follow *h*? What is the last letter?" Drills as before.

MEANING.—"What is made from wheat?" "Flour" "What else?" "Bran" (The teacher may tell if the pupils do not know.) "The sack is full of bran. The horse eats bran."

PRONUNCIATION.—Several pupils pronounce the word.

SPELLING.—The teacher writes the word *bran.* "What are the first two letters?" He underlines them and drills as before. He writes *bran* and under it *plan* and the pupils compare.

NOTE 9.—Perhaps one or two sentences will be enough at first to write from the teacher's dictation. One or more, say the first two, may be spelled orally in phrases; frequently one or two sentences may be copied as seat work.

NOTE 10.—During the correction of errors, every effort should be put forth to find the cause of individual errors and, in the case of errors from wrong impressions, to emphasize the right form and to help the individual pupil to eradicate his individual mistakes. See pages 48-9.

NOTE 11.—Rewriting. After the missed words have been thoroughly taught, the rewriting should be continued on successive days and afterward at intervals, until the correct form has become fixed in the minds of the pupils.

GENERAL REMARKS ON LESSONS 2, 3, 4. EXERCISE I

LESSON 2

These three sentences (See ———— tracks) contain the words of the third and fourth columns and also review words from the Primer and from Lesson 1; as, *red, got, horse.* These sentences may be taken up as the sentences in Lesson 1, the meaning of any difficult word and the correct pronunciation being first dealt with. The words *black, crack, track,* will be taught first, and attention called to the first two letters in each as they are written on the board and underlined. The last three letters will be noted as the same combination seen in *Jack.*

"In the word *see,* how many *e's?* In *whip,* what are the first two letters? The second letter? In *cow,* what are the last two letters?" The drill will be carried on as in Lesson 1, emphasis being placed on the writing of these words rather than on their oral spelling. See page 42. The use of coloured chalk and of cardboard with words written large and difficult parts underlined will help the pupils to fix their attention and to visualize the word forms.

Further preparation may be made by copying the sentences from the board and by spelling the words in phrases. Always make this drill impressive and varied. Then the black-board is covered, and the class will write the sentences to dictation as before. The marking of errors, the pointing out of correct forms, and the rewriting of the sentences, will follow as in Lesson 1. If errors in visualizing have been made, it will require all the tact, persistence, and resourcefulness of the teacher to make permanent the correct image in the pupil's mind.

LESSON 3

In these three consecutive sentences, there are only four new words to be noted: *my, cat, dog, saw;* and these words have already been transcribed from the Primer. There are, however, several review words; these may be written and retaught, where necessary, in pairs on the board; as,

crack	see	track	cow	horse	give	sit	whip
cracks	sees	tracks	cows	horses	gives	sits	whips.

LESSON 4

In these four sentences no new words are introduced. The lesson is intended to review the words in Lessons 1, 2, 3, and those words which have been missed in previous lessons should first be drilled upon. Sentences or phrases other than those in the book and containing the words missed may be written. The words should be placed on the board, copied, and the difficult parts underlined and emphasized.

Special pains should be taken to have no errors made by any pupil in the writing of the sentences in the fourth lesson of each exercise. If, nevertheless, errors be made, then a fifth lesson on the words, misspelled generally in Exercise 1, may be given after these words have been specially taught.

GENERAL REMARKS ON WORK OF FORM I

I. The seat work of each Exercise may be given in two or three parts or lessons. The class should first complete the words as indicated and then should write each

in one or more sentences. This work needs careful supervision—thus:

Add h to ack = hack—The man sits in a hack.
" l " = lack—I lack a pen.
" s " = sack—Get a sack for the bran.
" r " = rack—Fix the rack with a tack.
" t " = tack—Hit the tack now.

II. It will be noticed from the teaching of the first few lessons in Form I that many other word-building exercises may be given the pupils from each lesson. For example; in Exercise 1:

big.—Put r, w, d, f, j, with —*ig.*
sit. —Put b, f, h, k, p, w, with—*it.*
hay.—Put m, l, s, d, g, with —*ay.*
get. —Put m, s, p, l, with —*et.*

III. In the first four exercises and the review, the pupils have met with six homonyms: *all, be, I, red, so, to.* These have been repeated many times, and care should be taken to see that each time *all* is spelled, its meaning is clear through its correct use in a phrase or sentence. Thus *all* in "*all* the corn", "*all* the boys", "*all* the girls"; *I* in "*I* am here", "*I* see you"; *by* in "Stand *by* the house", "Come *by* the train"; *red* in "I see a *red* rag"; *so* in "It is *so* hard"; and *to* in "I go *to* town"; etc.

IV. Review Exercise, 5. These lessons contain only words that have already been taught. The teacher will know which of these words have been missed and will select from his list those to which special attention should be directed, making prominent the parts in each that

present difficulties to the pupils, and endeavouring to give clear and vivid presentations of these words. The longer dictation admits of only a brief and brisk drill.

For seat work in the Reviews, the pupils may write the homonyms using them correctly in short sentences.

V. Page 90. In the work of Form I, twenty-eight homonyms have been taught; the more familiar homonym has been first embodied in sentences and repeated several times before the other is introduced. The two are not brought together in the same sentence or even in the same exercise until the close of the year's work. They are here collected in pairs and illustrated in short sentences. Should pupils ever be in doubt, they may consult this list. This applies with special force to more advanced classes.

These homonyms should be taught on the board from sentences showing clearly the meaning of each. Other sentences may be composed by the pupils, to show that they understand the words. These sentences should be carefully supervised.

VI. One hundred and sixty of the difficult words of Form I are arranged alphabetically and inserted in the *Ontario Public School Speller* as a review of the work done in Form I, and as a foundation for the teaching of the Exercises in the *Ontario Public School Speller* for Form II.

GENERAL REMARKS ON THE WORK OF FORM II

I. The difficult common words (Text-book, page 1) have been taught in Form I, but the pupils should be tested before proceeding with the lessons of Form II. The teacher may get from the pupils' books a list of those words misspelled by several and use this for drill purposes. This list of words forms a foundation for teaching

the spelling of words in Form II. Each pupil should keep a list of his difficult words. See pages 11-12, 48.

II. The General Outline of Lesson Procedure is essentially the same as for Form I.

LESSON 1

The first three sentences (Warm . . . sprain) contain the words of the first two columns. The teacher will proceed as in Form I to develop the meaning and get the correct pronunciation of each difficult word and then teach the spelling.

Rain, grain, etc., will be taught together, also *maid, braid,* etc., but the non-phonetic words will be taught in the order in which they come in the sentences. "What are the middle letters in *rain*? Which letter is not sounded?" They are underlined as in Form I.

In the same way, *grain, chain,* etc., may be taught. "What are the first two letters?" "What letters say *a*?" "What are the first two letters in *aids*?"

grow. The last two letters? The last letter? Write *grow* and under it *growing.* Compare.

uncle. The first two letters? The last three? The letter after *n,* or before *l.*

wear. What are the middle letters? (Underlines *ea.*) Change *w* to *b.*

silver. The last three letters?

suffer. How many *f's?* What letter before *r*? (Underlines *fer.*)

much. The last two letters? What letter follows *u*?

from. The last two letters?

The teacher has now written on the board for Lesson 1, the words in column 1, and also the words *aids, grow, wear, much, uncle, from, suffer,* and *silver.*

Before beginning to dictate, the teacher should be certain that the pupils can spell all the words. No guessing should be allowed. It is better that the pupil should leave a blank than that he should attempt to spell a word of which he is in doubt.

The form for the dictation lesson should be kept uniformly, as:

DICTATION

John Brown May 27, 1915

If there be many errors, it will probably show that the lesson has been too long or too hard or that the teaching has not been effective. The class should be exhorted to have, if possible, no errors. If errors are made, the correct form should be taught and rewritten two or three times, and the pupils should be encouraged to emphasize in spelling orally, and to underline, in rewriting the words, the parts which have been corrected.

The Review Lessons have longer dictation and, therefore, the drill on the difficult words must be done quickly. On pages 23-26 of the Text-book there are 320 of the more difficult words. These may be taken in about eight or ten lessons. The words missed should be reviewed, and the difficult words taught and dictated in short phrases or sentences, the pupils writing only the words. A column or two may well be assigned and prepared for a spelling match, oral or written. When the pupils are in doubt as to the spelling, they may be directed to consult these lists as they would a dictionary.

The three sentences making up the first lesson, page 27, Exercise I, Text-book, will be taken up as illustrated in Form I. Similar words, such as d*ai*ly, d*ai*ry, d*ai*nty, will be taught together. The word g*ai*ters may also be

taught with these words. The letters following the first will be noted, underlined, and compared, etc.

Gal*lop,* gal*lon,* may be taught together. "What are the last three letters in each?" "The letter after *l*?" Similarly, dai*ly,* week*ly.*

The seat work may be arranged in two columns of three words each and sentences may be written by the pupils opposite each word, to show that the meaning is understood. For seat work in Exercise 3, the pupils may write the words in sentences of their own construction.

They may also copy the following:

lady	baby	pony	fair
ladies	babies	ponies	hair.

box.—I have a paper box.
boxes.—We have paper boxes.

fix.—I will fix the rack.
fixes.—He fixes locks.

sky.—The sky is blue.
skies.—The skies are dark.

doesn't, does not; etc., w*ea*ry, f*ea*r; skate, skating.

man	woman	gentleman	cherry	berry	fly
men	women	gentlemen	cherries	berries	flies.

The 320 difficult words on pages 47-50 of the Text-book, may be taken in about eight or ten lessons, after the manner of the review of difficult words, pages 23-26 of the Text-book. The homonyms illustrated on pages 51-54 of the Text-book, have been given before, separately and repeatedly, and are here represented in pairs. These homonyms should always be presented in short sentences which show the distinctive meaning of each. On page 54,

four leading rules are given; number 3 has not been sufficiently illustrated at this stage to admit of arriving at the rule by induction.

LEADING RULES

Rule 1.—Examples have been given in Form I, Text-book, pages 5, 9, and 11.

Rule 2.—The examples in the Text-book, seat work, page 41 and page 46 lead up to Rule 2 inductively.

Rule 3.—The seat work of page 40, ex. 27; page 42, ex. 32; page 43, ex. 34; page 60, ex. 11; page 61, ex. 13; page 63, ex. 18; page 64, ex. 19; page 65, ex. 22; page 66, ex. 23 and 24; page 67, ex. 26; page 68, ex. 27; page 69, ex. 29; etc., will furnish abundant material for inductive lessons leading to Rule 3.

Rule 4.—The examples on page 28, ex. 4; page 34, ex. 16; page 35, ex. 18; page 37, ex. 22; page 40, ex. 28; give sufficient material to lead up to Rule 4 inductively.

ILLUSTRATIVE LESSON, FORM III, JUNIOR

For General Outline of Lesson Procedure see page 91.

LESSON TOPICS, page 55, Exercise 1. Words: ivory, orphan, orchard, celery, lettuce, rhubarb.

SENTENCES: Two orphans ————knife.

DEVELOPMENT OF MEANING.—"How many know a child who has neither father nor mother alive?" "How many know a child who has only one parent alive?"

PRONUNCIATION.—"What name is given to children whose parents are dead?" Teacher pronounces clearly. Then pupils pronounce. "What is the last sound you hear?" (This is a type of word in which careless pronunciation induces wrong spelling.)

SPELLING.—"What two letters after *or*?" (The teacher underlines them) "The last two letters?" He writes *a* in coloured chalk. The pupils point out the letters that sound like *f*. The teacher asks several pupils to look closely at the word and spell it from the board after pronouncing it. The pupils write it on the board.

The pupils look closely at the word and observe it intensely. They close their eyes and try to see the word. Individual pupils are asked to pronounce and spell the word with eyes closed. The board is covered and the pupils are directed to write the word. The teacher asks several pupils to write it on the board, taking precautions that the word be not written incorrectly.

MEANING.—The meaning of *two* is already known.

PRONUNCIATION.—Several pupils are asked to say *two orphans.*

SPELLING.—The teacher writes *two orphans* on the board. "What letter after *t*?" He writes *w* in coloured chalk or underlines it. He teaches the spelling of *two orphans* and drills as in the preceding word.

MEANING.—"How many have seen many apple trees in a field?"

PRONUNCIATION.—"When there are many apple trees in a field, what do we call it?" Asks several pupils to pronounce the word, paying attention to the sounds of *ch* and *ard.*

SPELLING.—He writes *orchard* on the board. "What letters follow *or*?" (Underlines *ch.*) "What letters follow *ch*?" He writes *a* in coloured chalk. He asks the pupils to observe and spell from the board and write on the board. A moment is given for intense observation.

The pupils close their eyes, visualize, pronounce, and spell; then write in their books and on the board without help.

MEANING.—"How many have seen elephant's tusks?" "What colour are they?" "You have all seen the keys of a piano or an organ. What are they made of?"

PRONUNCIATION.—The teacher pronounces the word and asks several pupils to pronounce it, making three syllables without emphasizing unduly the sound of *o*.

SPELLING.—He writes *ivory* on the board. "What two letters follow *i*?" (Underlines *vo*) iv*o*ry. He writes *o* in coloured chalk. He teaches and drills as in *orphans*.

MEANING.—The pupils are familiar with the object.

PRONUNCIATION.—The word is pronounced and used in a sentence. The knife has an ivory handle.

SPELLING.—The teacher writes *knife*, underlining *kn*. Other words beginning with *kn* are named; for example *knit, knot*. These are written and *kn* underlined.

MEANING.—What do you call this part of a knife? (He shows the handle.)

PRONUNCIATION.—He asks several pupils to pronounce the word.

SPELLING.—He writes *handle* on the board. "What kind of handle had this knife?" He writes ivory-hand*le*d and underlines *le*. "What are the last two letters?" He drills as before. "What joins *ivory* to *handled*?" (Shows the force of the hyphen.)

MEANING.—"How many have eaten lettuce?"

PRONUNCIATION.—The teacher says this word very distinctly—*lettis*. Then he asks several pupils to pronounce it.

SPELLING.—He writes *lettuce.* "Look at the last part. What letters follow *let*?" He writes *tuce* in coloured chalk. "What are the last two letters?" "How many *t's*?" "What letter comes after *t*?" He asks several pupils to pronounce and spell lettuce, and several pupils to write it in work-books or on the board. He directs pupils to observe intensely, to close eyes, and to try to see the word and the order of the letters. The pupils pronounce and spell individually with eyes closed. He asks several pupils to write in their work-books and others to write on the board without help. (If a pupil cannot spell orally or write the word, he tells the teacher. The teacher uncovers the board or shows him the word written large on a card, then quickly covers it and the pupil writes it.)

MEANING.—"We have a vegetable with long white stalks and light green leaves. We eat the stalks and throw away the leaves. What is it called? How many have eaten celery?"

PRONUNCIATION.—He asks several pupils to pronounce the word.

SPELLING.—He writes the word. "What is the first letter?" "How many *l's*?" "What is the last letter?" "The last three?" He underlines *cel* in *cel*ery. Drill as in the preceding word. He writes *parcel,* underlining *cel.*

MEANING.—"We have an early vegetable with large green leaves. We cook and eat its green stalks. What is it called?

PRONUNCIATION.—He pronounces the word distinctly and asks several pupils to pronounce it.

SPELLING.—He writes *rhubarb.* These are the hard parts. He underlines *rhu* and *a.* He asks several pupils

to pronounce and spell the word. He drills as in *orphans* and *lettuce*. "What other word do you know beginning with *rh*?" (*rh*yme) "Which letter is not sounded?"

"Why did the orphans wear black dresses?" He writes *dress* and then *dresses* under it, and the pupils compare the forms.

Before the test the pupils may be given further time to rewrite the difficult words or to transcribe the difficult sentences.

TEST

DICTATION.—The pupils will turn to a new page in their work-books and write these sentences to the teacher's dictation. See pages 40-4, and Note 9, page 99.

DETECTION OF ERRORS.—The marking of the errors by the pupils from the written work on the board or from the *Ontario Public School Speller* will follow, the teacher supervising the work as much as possible. See pages 44-7.

CORRECTION OF ERRORS.—The attention of the pupils will be directed to the correct forms of the words misspelled, and the causes of the errors will be noted individually. See pages 47-56.

REWRITING.—After the missed words have been thoroughly taught, each pupil may write out two or three times correctly from the board and in his work-book the sentences which contained his errors, underlining the difficult parts of the misspelled words and emphasizing these parts orally. Pupils should incorporate in their own sentences their corrected mistakes.